DOCUMENT RESUME

ED 169 548 CS 204 780

TITLE	A Course of Study in English Language Arts for Grades 7-9.
INSTITUTION	Rochester Public Schools, Minn.
PUB DATE	78
NOTE	216p.; Not available in hard copy due to marginal legibility of original document
AVAILABLE FROM	Rochester Public Schools, Curriculum Office, Coffman Building, Rochester, Minnesota 55901 ($25.00, enclose remittance with order)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Behavioral Objectives; Communication Skills; Composition (Literary); *English Instruction; Grammar; Instructional Materials; Junior High Schools; *Language Arts; Language Skills; *Learning Activities; Literature; *Sequential Programs; Teaching Techniques

ABSTRACT

Designed to provide teachers with a listing of sequentially ordered objectives in specific language arts areas, this teaching guide for grades seven through nine was developed in Rochester, Minnesota, and is keyed to specific composition, language, and literature textbook materials. The guide is organized by grade according to a scope and sequence chart that indicates when specific skills are to be introduced, emphasized, and reviewed in each grade. Each lesson is outlined as to concept, skills involved, instructional materials, and suggestions or background material for the teacher. The guide includes sample work sheets, word lists, games, and lists of audiovisual aids and supplementary reading materials. (MAI)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED169548

A COURSE OF STUDY

in

ENGLISH LANGUAGE ARTS

for

GRADES 7 - 9

Rochester Public Schools
Rochester, Minnesota

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Rochester Public Schools
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

Copyright
Independent School District #535
1978

CS 204 780

Dr. Harry N. Vakos, Superintendent of Schools
Mr. E. M. Walton, Associate Superintendent for Instruction
Mr. Jerry Reynolds, English Language Arts Consultant

BEST AVAILABLE COPY

TABLE OF CONTENTS

Title IX Policy Statement v

Philosophy and Goals of the Rochester Public Schools vii

Message to Teachers ix

Philosophy of the English Language Arts Curriculum, 7-9 xi

A. Overview xi

B. Composition xi

C. Language xiv

D. Literature xvi

E. Diagnosis: Determining Student Needs in Language/Composition Skills xviii

F. Instructional Materials xviii

G. Optional Unit Time xviii

H. Teacher Expectations of Students xix

I. Providing Alternatives xix

J. Revisions of and Additions to Courses of Study xix

A Unified Approach xxi

Scope and Sequence Chart for English Language Arts xxii

List of English Language Arts Films xxix

ENGLISH 7

Language, Grade Seven 3

Composition, Grade Seven 39

Literature, Grade Seven 57

Optional Units, Grade Seven 77

*Appendices

ENGLISH 8

Language, Grade Eight 89

Composition, Grade Eight 127

Literature, Grade Eight 151

Optional Units, Grade Eight 173

*Appendices

ENGLISH 9

Language, Grade Nine 183

Composition, Grade Nine 223

Literature, Grade Nine 245

Optional Units, Grade Nine 269

*Appendices

---

*The Appendices, which have been developed by our staff, are available only for junior high teachers in the Rochester Public Schools. Therefore, the Appendices section is not included in copies sent outside the district.

TITLE IX POLICY STATEMENT

It is the policy of School District 535, Rochester, Minnesota, to comply with federal and state law prohibiting discrimination and all requirements imposed by or pursuant to regulations issued thereto, to the end that no person in District 535 shall on the grounds of race, color, national origion, creed, religion, sex, marital status, age, status with regard to public assistance, or disability to be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any educational program or activity, or in employment, or recruitment, consideration, or selection, therefor, whether full time or part time, under an educational program or activity for which the school is responsible.

Statement of Philosophy and Goals
Adopted by the Rochester Public Schools

1. Develop intellectual curiosity and a positive attitude toward learning.
2. Master basic skills of reading, writing, speaking, and listening.
3. Master basic skills in mathematics.
4. Develop the ability to think creatively, logically, and critically.
5. Develop an appreciation and respect for the worth and dignity of every individual.
6. Develop an awareness and understanding of people of other races, creeds, nations, and cultures.
7. Develop an appreciation of the American heritage and an understanding of the role of citizens in a democracy.
8. Develop a feeling of student pride in achievement and progress.
9. Develop the student's feeling of positive self-worth, security, and self-assurance.
10. Develop an appreciation of fine arts including music, art, and literature.
11. Develop an understanding of the world in which we live and the physical laws which govern it.
12. Develop a concern for the conservation of natural and human resources and the preservation of man's environment.
13. Develop an understanding of good physical health and well being.
14. Develop abilities and interests which will lead to a productive future.
15. Develop the ability to use tools, techniques, and strategies of learning.

MESSAGE TO TEACHERS

The development of this curriculum guide represents the efforts of not only the committee who wrote the guide, but the entire English language arts staff. I think you will find this course of study a very useful tool in planning many profitable experiences for students as they continue to improve their communication skills.

The irreducible fact remains that teaching is an exchange between people. This simple fact is both the problem and the promise of all education. The unforgettable encounter of the skillful teacher and the prepared student is still the essence of the learning process. It is our responsibility as teachers to assist the student in preparation and to guide the encounter; it is to this end that this guide is dedicated.

We are very appreciative of the efforts of the committee and ~~their~~ its interest in assuring meaningful experiences for the students of Independent School District 535.

Everett M. Walton
Associate Supt. for Instruction

English Language Arts Curriculum Committee

Judy Harris, John Adams Junior High School
Stephanie Hoff, Central Junior High School
Linda Hunter, Central Junior High School
Karen Larsen, Kellogg Junior High School
Joel Luhman, Central Junior High School
Bob Lee, Kellogg Junior High School
Ben Mahle, Kellogg Junior High School
Pat McKeon, Central Junior High School
Ralph Miller, Kellogg Junior High School
Larry Prince, Central Junior High School
Sylvia Silliman, John Adams Junior High School
Carolyn Stussy, Central Junior High School
Sylvia Swede, John Adams Junior High School
Paul Johnson, Central Junior High School, Co-chairperson
Neal Lang, John Adams Junior High School, Co-chairperson
Jerry Reynolds, English Language Arts Consultant, K-12

PHILOSOPHY OF THE ENGLISH LANGUAGE ARTS CURRICULUM, 7-9

A. OVERVIEW

Language is the basis of all human activity, enabling humans to elevate themselves above animals. Charlton Laird, professor of English at the University of Nevada, has stated that individuals are "languagized" animals. From birth, children depend upon their environment to provide them with a broad spectrum of experiences which are extended through the elemenaty school years into the junior high school. These experiences are the raw material of the English Language Arts curriculum, the major components of which are language, composition, and literature. Through the language arts, students are given the opportunity to clarify, order, interpret, and communicate their experiences.

The need for effective communication skills has become more crucial in our rapidly changing world. The aims and skills of language, composition, and literature become, in essence, the survival skills demanded by our culture. Becoming competent speakers and writers and critical readers and listeners is necessary; and it is equally imperative that students develop these communication skills to function effectively not only in school but, even more importantly, in the classroom-at-large outside of school.

The English Language Arts are integrated into one process. Their importance lies not within the materials nor the curriculum but in the use and application of the skills and understandings acquired in the "languaging" process. This concept asks teachers to redefine their role in the classroom from one of imparting knowledge to that of interacting with students through the medium of ENGLISH. If the deepest need of our students is to understand themselves and their changing world, the English Language Arts can unleash the power to students to lift their sights and achieve their potential.

B. COMPOSITION

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by students and direct teaching and evaluation by teachers. The high correlation between innate intelligence and ability to write indicates that not all students will become highly skillful writers. However, through writing, students learn the skills of acute observation and careful thinking and can become fairly competent writers.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and the imagination of students and teachers. Teachers must realize that a progression in the quality of work done is more important than in the quantity of work done.

Most students are expected to develop the ability to organize precise sentences, to group sequential ideas, to write single paragraphs of exposition, and to experience a variety of personal/imaginative compositions.

The Composition Program in Literature

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other.

Literature can help students over the barrier of having nothing to say. To have something to say, students must think. To think, they must be stimulated. Teachers, by asking well-chosen questions related to the literature, can aid in application of the thought process through which students, once stimulated, go on to organize and present their ideas in a logical manner.

Composition ability is aided by close reading. If students are required to take a close look at the literature, they have to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires students to organize and state their thoughts and feelings about what they read.

Relationship of Grammar, Usage, and Mechanics to Composition

The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.

"Teaching Languages as Communication"
by Dora V. Smith, English Journal
March 1960

The study of grammar can help the student understand the basic structure of the English language. This can contribute to student awareness of structure in their writing.

Students should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

Vocabulary Growth

Continual work with word choice by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. Vocabulary development should be an integral part of literature. A good vocabulary does not mean overusing big words, but does mean using words most appropriate to the situation.

An Audience for Oral and Written Composition

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as speakers always direct their words to an audience, writers communicate their thought to someone. Although students may sometimes write for their own satisfaction, they should be aware that they are writing ideas to be read and that they have receptive readers who are genuinely concerned with what students have to say.

Students should be given many opportunities to write and speak not just for teachers but for classmates and other audiences as well. They also should be encouraged to write for publication and contests and to send the letters they write.

Short Versus Long Composition

Compositions of one to three paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and willingness by students to comply with the assignment. The following reinforce this premise:

1. Students can be given more frequent writing assignments.
2. Students are far more responsible to the assignment that stresses quality for quantity.
3. Students will be less likely to repeat errors in a short composition.
4. Students will be more likely to meet with success in writing short compositions.
5. Students will be able to revise short papers more easily.
6. Students will learn to be concise and to choose topics which are very specific.
7. Students will have compositions evaluated more frequently.
8. The one-paragraph composition is emphasized in grades 7 and 8.
9. By writing the three-paragraph composition in the ninth grade, students will gain experience in writing more complex papers.

Expository and personal/imaginative writing should share equal emphasis in the composition program. Although students need the discipline of exposition, they should be encouraged to write creatively. Teachers should make every effort to free creative talent, but they should never penalize students who lack ability to write imaginatively.

In-Class Writing

With in-class writing, all the basic planning and composing is done in the classroom under teacher supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, students have the time and place for the sustained effort required in preparing a composition. In addition, teachers have time to assist students by guiding them, through inductive questions, to solve their own composition problems. The teacher-student relationship is enhanced as students respond to the personal interest teachers show in student writing. When teachers observe a common difficulty, they have the opportunity to help the entire class. With the assignment made clear and adjusted to student ability, students should produce better compositions.

Evaluation of Compositions

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to individual students, inducing them to recognize their strengths and to correct their weaknesses. The "Symbols for Correction of Written Work" to be used by all teachers and information on the "Manuscript Form" to be followed by all students can be found in the composition section of the guide. Both informational sheets will be provided for students. Papers should be evaluated on the basis of what students have been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

Revision/Corrections of Compositions

Revision should be a learning experience. Revising the rough draft and proofreading the final copy should precede the submission of any formal composition. As a general rule, revisions or corrections following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary. The composition with revision/corrections should be filed in the writing folder.

Writing Folders

Writing folders should be provided for students and kept in the English classroom. A minimum of ten compositions per year (five each semester) should be dated, evaluated, corrected, and filed in cumulative order in the folder. The evaluation of these compositions will provide students with opportunities to avoid previous weaknesses and to build on strengths. Folders should be available for student-teacher conferences, parent conferences, the department chairperson, and the English consultant.

At the end of the seventh and eighth grade years, students will choose two examples of their writing and place them with the list of correction symbols, the manuscript form, and the capitalization/punctuation sheet in their folders. These folders will be given to teachers at the next grade level. Remaining contents shall be returned to students.

C. LANGUAGE

The limits of an individual's language are the limits of one's world. Language is a human invention through which individuals reveal their behavior. Because the language is the unifying ingredient in the English curriculum, students should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. Students learn and retain information and rules best when there is an element of self-discovery and self-generation in the thought process.

Concepts of Language

Students should gain a basic understanding of the concepts in the curriculum:

Language is symbolic.

Language is a system.
Language is speech.
Language has a traceable history and is constantly changing.
Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of students.

Listening and Speaking

Students at the junior high school need the skills of oral composition and the opportunities to apply those skills. Because modern methods of communication rely heavily on the spoken word, it is imperative that students learn to listen to the language and to speak the language well.

Listening techniques must be taught. Students should be involved in situations which motivate them to listen purposefully. Speaking techniques must also be taught. Students should be evaluated according to criteria for oral expression.

Oral language, which is essential for language growth, is inherent in the process of student interaction within the classroom. Student interaction is an ongoing aspect that not only relates to but helps integrate the components of language, composition, and literature. This interaction contributes to the development of speaking and listening skills within a flexible framework and fosters a better understanding among students. Examples of classroom arrangement to facilitate student interaction may be found in the Appendices.

Usage

Students should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages, students should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. They should also know that as the expectations of society change, so will usage.

Grammar

Students should be familiar with the structure (syntax) and semantics of our language. The study of grammar should make students aware of the choices open to them in developing sentence variety, conciseness, and effectiveness of expression.

Vocabulary and Spelling

Students should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling, students should study the ways by which English words are made. Spelling skills should be emphasized throughout the year and in conjunction with all components of the English language arts.

Mechanics

Conventions of mechanics should be taught by both the learning of rules and their application in composition. Emphasis should be on the clarification that mechanics gives to sentence meaning.

D. LITERATURE

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of writings of universally acknowledged merit and contemporary writings of literary merit (including student writing) that offer insights into current problems and vital issues.

Literature helps individuals to mature by involving them in vicarious experiences of life. It brings out personal potentialities and leads individuals toward their full status as human beings.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed human beings over the centuries. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

The Approach to Literature

Although there should be consistency in the forms of literature to be covered, it is a basic assumption of the curriculum committee that there need not be consistency in the manner in which they are covered. The techniques to be used depend upon what is being taught. By varying their procedures, teachers are expected to gain and maintain student interest. Although literary genre is used as the basis for organization, a genre approach to literature does not exclude a thematic approach.

Works of minority literature are included in the total curriculum and should not be taught as isolated units. This literature is an integral part of the English language arts program. For example, it would be unacceptable to teach a separate unit on Black or Indian literature. Rather, ethnic selections should be incorporated within a genre or thematic approach.

Literature selections listed meet general objectives and are not intended to confine teachers by rigid requirements. It is assumed that teachers will develop specific objectives for each selection. The intent of this curriculum is to stimulate the creativity of individual teachers. Literature selections and anthologies which differ from those indicated in the guide must be cleared through the department chairperson. Specific titles listed in the guide are reserved for that grade level.

The treatment given literature throughout junior high school should emphasize enjoyment and understanding. For deeper appreciation, techniques and style should be presented as the need arises.

Concepts of Literature

All students should understand and appreciate literature for its humanistic values. Students should develop, inductively, an awareness of their relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

Aspects of Literature

The Humanistic Dimension of Literature

Serious writers are concerned with the relationship of individuals to themselves, to their fellow human beings, to nature and the environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of individuals.

Relationship of Individuals to Themselves

One of the most important relationships developed by authors involves the self-awareness of individuals; their strengths and their weaknesses, their triumphs and their failures, their actions and their inactions. How do individuals react psychologically to intense isolation or extreme torture? How are they affected by environmental changes? These are the kinds of questions readers must attempt to answer within the limits of their personalities and backgrounds.

Relationship of Individuals to Fellow Human Beings

The conflict existing between individuals or between the individual and society is a dominant theme. What readers gain from literature is influenced by their personal experience or knowledge of social/cultural structure; it enables them to be sympathetic to values different from their own.

Relationship of Individuals to Nature and Environment

Concepts centering on individuals and their relationship to the physical world are developed by examining problems such as: What physical abilities enable humans to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary among individuals? How have individuals through the ages viewed nature? More complex problems arise when the focus changes to that part of the physical world created by humans.

Relationship of Individuals to A Supreme Being

For thousands of years humans have sought answers to such questions as: How was the world created? Why are we here? Who am I? The individual attempts to answer these questions by creating myths and by exploring one's relationship to a supreme being through other literary types.

Oral Reading

Oral reading by teachers and students is essential for promoting appreciation of literature and sensitivity to language. Though students learn to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

Literary Terms

Teachers at each grade level have a responsibility for making students aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself.

E. DIAGNOSIS: DETERMINING STUDENT NEEDS IN LANGUAGE/COMPOSITION SKILLS

In order to individualize learning experiences in language/composition skills, teachers should provide ongoing diagnosis. The diagnostic process should be both formal (system-wide and teacher-developed tests) and informal (writing folders, personal spelling lists, essay tests, class discussion). Diagnostic tests will be given at the beginning of grades 7 and 9, and followed by a mastery test at the end of the year in grade 9 only. Teachers will use the results of the diagnostic test to determine priorities as established in the skills program. Through continual diagnosis, teachers can tailor the materials and assignments to meet the needs of students.

F. INSTRUCTIONAL MATERIALS

Primary, supplementary, and reference sources are listed in the "Instructional Materials" section. The primary source should be used for major emphasis in the classroom, and each teacher should have a class set. The supplementary source should be for limited student use, and a classroom set is usually available. Reference sources are intended to be for teacher use only. Additional suggested instructional materials are found in the Appendices of this guide.

G. OPTIONAL UNIT TIME

Four weeks of the school year have been set aside as an "Optional Unit Time." Teachers may utilize these weeks as short extensions of the required units. In seventh grade, for example, teachers may find they need three weeks for poetry instead of the time specified in the "Scope and Sequence." It would be

unacceptable, however, to attach all four of the "Optional Unit Time" weeks to one required unit. Teachers are encouraged to develop and pilot new optional units with the approval of the department chairperson. Following is a list of suggested optional units for each grade level. An explanation of each suggested unit is given in the "Optional Units" section of this guide.

Grade Seven	Grade Eight	Grade Nine
1. Extension of required units	1. Extension of required units	1. Extension of required units
2. Listening unit	2. Drama: One-Act Plays	2. Body language
3. Novel	3. Advertising	3. Three and five-act plays
4. Group discussion unit	4. Mystery	4. Individualized reading
5. Critical television viewing		5. Mass media: Television Newspaper Magazine Film

H. TEACHER EXPECTATIONS OF STUDENTS

Assignments given in each area of the language arts must be appropriate to the diverse ability levels of students who are expected to fulfill the requirements. Assignments should be challenging, yet teacher expectations should assure all students of some degree of success.

I. PROVIDING ALTERNATIVES

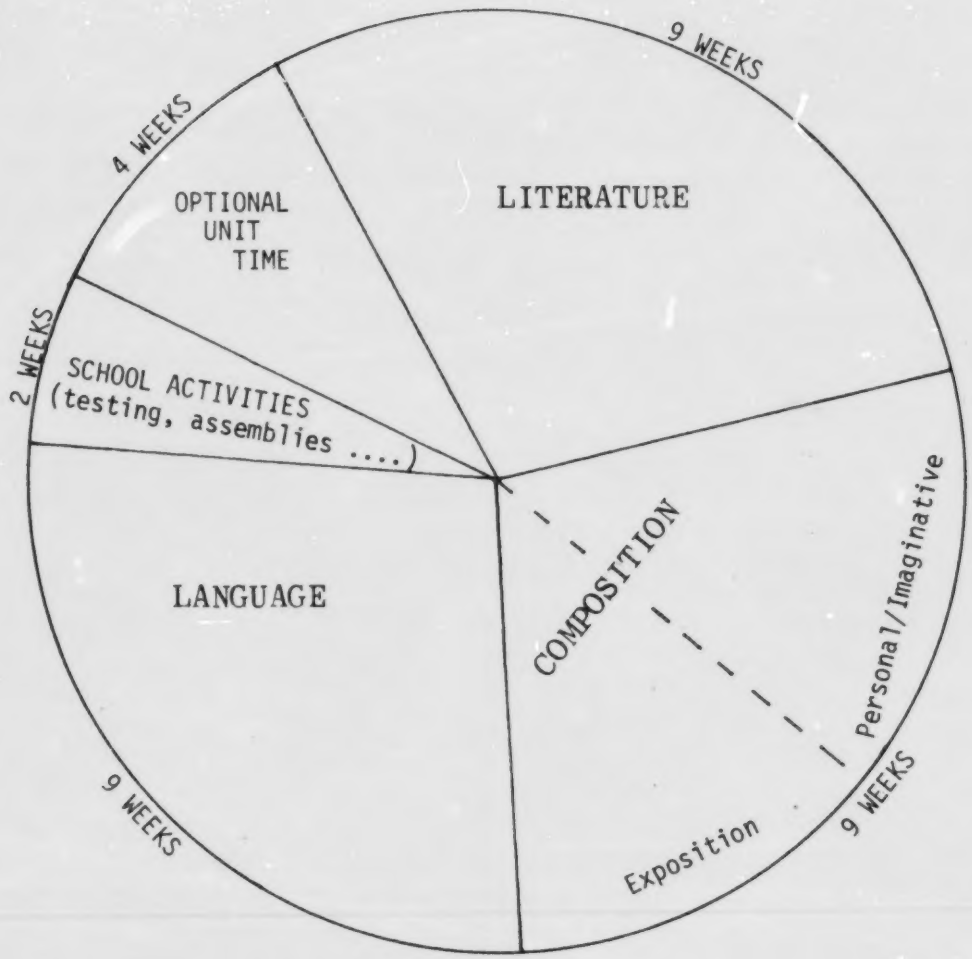
Alternatives should be offered to students within a particular unit; the alternatives provided should be related to that unit. For example, in a unit on the novel, alternative novels or activities should be offered to accommodate varied reading levels and interests of students. Likewise, in compositions, students will realize a greater degree of success if they have opportunities to choose from a variety of topics and approaches. Providing alternatives still requires that teachers have close contact with all students throughout the unit or activity.

J. REVISIONS OF AND ADDITIONS TO COURSES OF STUDY

New materials may be added to course outlines at any time; likewise, materials presently included in course outlines may be removed from the curriculum. In both cases the staff must follow this procedure: the staff member makes the recommendation to the department chairperson, who takes the recommendation to the department. The departmental recommendation is then submitted to the English consultant who, with the assistance of department chairpersons, will make a decision. It should be kept in mind that this procedure may take several days.

There are two ways in which major revisions can be made in courses of study: in the summer by a curriculum workshop committee and during the school year by a committee appointed by the English consultant.

A UNIFIED APPROACH



The basic ingredients of a language arts program involve components that are interrelated, fused, and constantly complementing each other. Many opportunities to integrate activities from these basic areas are suggested in this guide.

SCOPE AND SEQUENCE CHART
FOR
ENGLISH LANGUAGE ARTS

This chart should help the teacher to identify the specific skills or units of study to be taught in each grade. Also, the chart serves as a checklist to be used throughout the year.

KEY

I: Introduce indicates an initial exposure to the specific skill/unit of study.

F: Focus indicates that a major emphasis is given the specific skill/unit of study.

M: Maintain indicates that the specific skill/unit of study has been introduced and emphasized. Teachers will refocus on that particular skill/unit of study if the need arises.

X: This symbol indicates that opportunities may be provided in these areas.

SKILLS/UNITS OF STUDY — GRADES	7	8	9
I. LANGUAGE			
Grammar			
Parts of Speech (Structure Words)			
Nouns			
Person, place, thing, idea	M	M	M
Number			
Singular	M	M	M
Plural	M	M	M
Possessive	M	M	M
Verbs			
Principal parts (regular and irregular)	I	F	M
Tenses			
Present	I	F	M
Past	I	F	M
Future	I	F	M
Voice			I
Adjectives (comparison)	M	M	M
Adverbs			
Place, manner, frequency, time	M	M	M
Comparison	M	M	M
Pronouns			
Personal			
Nominative Case	I	F	M
Objective Case	I	F	M
Possessive Case	I	F	M
Relative		I	F
Interrogative		I	F
Demonstrative		I	F
Indefinite	I	F	M

SKILLS/UNITS OF STUDY — GRADES	7	8	9
Prepositions and prepositional phrases	F	M	M
Conjunctions			
Coordinating (connectors)	F	M	M
Subordinating (includers)		I	F
Correlating		I	F
Interjections	M	M	M
Sentence Structure			
Simple	M	M	M
Compound	F	M	M
Complex (independent and dependent clauses)		I	F
Sentence Patterns			
Subject (S) + Verb (V) (intransitive verb)	F	M	M
Subject (S) + Verb (V) + Object (indirect and and direct) (transitive verb)	F	M	M
Subject (S) + Linking Verb (LV) + Completer (C) (completers: adjective, noun, adverb)	F	M	M
Usage			
Nouns/Pronouns			
Subject of verb	M	M	M
Object (indirect and direct)	M	M	M
Object of preposition	M	M	M
Appositive	F	M	M
Direct address	M	M	M
Predicate nominative	I	F	M
Plural	M	M	M
Possessive	M	M	M
Antecedent/Referent	I	F	M
Verbs			
Principal parts of regular and irregular verbs	I	F	M
Shifts in tense	F	M	M
Subject-verb agreement	F	M	M
Voice			I
Adjectives			
Degress of comparison	I	F	M
Demonstrative	I	F	M
Adverbs			
Degrees of comparison	I	F	M
Double negatives	F	M	M
Sentence Problems			
Run-on	F	M	M
Fragments	F	M	M
Parallel structure		I	F
Misplaced modifiers	I	F	M
Choppy sentences	I	F	M
Padded sentences	I	F	M
Direct/indirect quotations	M	M	M
Punctuation			
End of question (period, question mark, exclamation mark)	M	M	M
Period			
Abbreviations	M	M	M

SKILLS/UNITS OF STUDY — GRADES	7	8	9
Initials	M	M	M
Outline	M	M	M
Comma			
Address	M	M	M
Series	M	M	M
Date	M	M	M
Appositive	F	M	M
Introductory words and phrases	M	M	M
Introductory adverbial clauses		I	F
Direct quotations	M	M	M
Direct address	M	M	M
Before conjunction (connector) in long compound sentence	F	M	M
Interrupters	I	F	M
Apostrophe			
Contractions	M	M	M
Possessives	M	M	M
Plurals of letters, numbers, signs, and some words	I	F	M
Colon			
Lists	M	M	M
Time	M	M	M
Semicolon (between clauses of a compound sentence)		I	F
Hyphen			
Division of words at end of line	M	M	M
Prefixes	I	F	M
Numbers (twenty-one to ninety-nine)	M	M	M
Compound word	M	M	M
Underline titles of books, magazines, newspapers, and names of ships, planes, and trains	M	M	M
Quotation marks			
Quotations			
Direct	M	M	M
Indirect	M	M	M
Quote within a quote			I
Titles of short works			
Short stories	M	M	M
Songs	M	M	M
Articles	M	M	M
Chapter of book	M	M	M
Poems	M	M	M
Capitalization			
First word of a sentence	M	M	M
Proper nouns	M	M	M
Pronoun "I"	M	M	M
God, other references to the Deity, and the Bible	M	M	M
First, last, and all important words in a title	M	M	M
First word of a direct quotation	M	M	M
School subjects made from proper nouns and course names followed by a number	I	F	M
Appropriate abbreviations and initials	M	M	M
North, South, East, and West if they refer to sections of the country	F	M	M

SKILLS/UNITS OF STUDY — GRADES	7	8	9
Such words as mother and father when these words are used as names	M	M	M
Proper adjectives	M	M	M
First word and all nouns in the greeting of a letter and the first word in complimentary closing	M	M	M
Dictionary	M	M	M
Dialects/Levels of usage	F	M	M
Semantics	F	M	M
Speech	F	F	F
History of English language		F	
Spelling	F	F	F
Library			
Card catologue	X	X	X
Reader's Guide			X
Specialized dictionaries	X	X	X
II. COMPOSITION			
Expository Composition	I	F	M
Single paragraph			
Topic sentence and selecting a topic	F	M	M
Related details (facts, examples, reasons, incidents)	F	M	M
Coherence (location, importance, chronological)	F	M	M
Clincher (concluding) sentence	F	M	M
Sentence variety	F	M	M
Transitions	I	F	M
Effective titles	M	M	M
Three paragraph		I	F
Introduction		I	F
Body		I	F
Conclusion		I	F
Types of Exposition			
Explaining a process	X	X	X
Writing essay answers	X	X	X
Friendly letter	X		
Business letter		X	
Application form/interview			X
Opinion/persuasion essay	X	X	X
Character sketch	X	X	X
Giving directions	X	X	X
Writing about literature	X	X	X
Paraphrase writing	X	X	X
Personal/Imaginative Composition			
Dialogue	X	X	X
Fantasies	X	X	X
Narratives	X	X	X
Journal	X	X	X
Poetry	X	X	X
Wishes/dreams	X	X	X
Autobiography		X	X
Advertisements	X	X	X
Legends/Tales/Fables/Myths	X	X	
Plays/Skits/Role-playing	X	X	X

SKILLS/UNITS OF STUDY GRADES	7	8	9
III. LITERATURE			
Genre			
Short Story	X (2½)	X (1½)	X (1½)
Novel		X (2½)	X (2½)
Biography	X (1½)		
Autobiography		X (1½)	
Essays/Articles/Sketches			X (2)
Drama	X (1½)		X (1½)
Poetry	X (1½)	X (1½)	X (1½)
Mythology	X (2)		
American Folklore		X (2)	
TOTALS of Weeks	9	9	9

SKILLS/UNITS OF STUDY GRADES	7	8	9
III. LITERATURE (cont.)			
Literary terms			
Alliteration		I/F	M
Antagonist			I/F
Article			I/F
Author's purpose			I/F
Autobiography	I	F	M
Biography	F	M	M
Characterization	F	M	M
Cinquain	F	M	M
Comedy			I/F
Complication			I/F
Conclusion	F	M	M
Conflict			
Individuals vs. fellow human beings (or creatures)	F	M	M
Individuals vs. nature (environment)	F	M	M
Individual self conflict	F	M	M
Individual vs. society			I
Climax	F	M	M
Cue	F		M
Diamond poem		I/F	
Drama			I/F
End rhyme	F	M	M
Essay			I/F
Exposition			I/F
Fable	M		
Fact			I/F
Farce			I/F
Flashback		I/F	M
Folklore		I/F	
Folktale	M		
Foreshadowing		I/F	M
Free Verse			I
Haiku	F	M	M
Hero/Heroine		I/F	
Hyperbole		I/F	M
Imagery		I	F
Internal rhyme		I	F
Irony		I	F
Lyric poetry	I	I	I
Legend	M	M	
Limerick	F	M	M
Main character		I	F
Main plot (novel)		I	F
Melodrama			I/F
Metaphor	F	M	M
Minor character		I	F
Myth	F		
Narrative poetry	F	M	M
Narrator	F		M
Onomatopoeia		I/F	M
Opinion			I/F

SKILLS/UNITS OF STUDY	GRADES	7	8	9
Perscnification		I	F	M
Plot		F	M	M
Point of view		I	F	M
Protagonist				I/F
Refrain				I
Resolution				I/F
Setting		F	M	M
Simile		F	M	M
Sketch				I/F
Stage directions		F		M
Stereotypes			I	
Sub plot (novel)			I	F
Supernatural			I/F	
Superstition			I/F	
Surprise ending			I/F	
Symbolism		I	I/F	F
Tall tale			I/F	
Tanka			I/F	
Theme			I	F
Tragedy				I/F
Visual verse			I/F	
Western			I	

LIST OF ENGLISH LANGUAGE ARTS FILMS

GRADE 7 FILMS	SUGGESTIONS FOR UNIT USE
1. After the First (#8-765, 14 min.)	short story, animal
2. By the Sea (#8-682, 14 min.)	creative prose and poetry
3. Christmas Carol (#12-500, 25 min.)	short story, drama
4. The Daisy (#4-26, 6 min.)	creative prose and poetry
5. Dream of Wild Horses (#4-514, 9 min.)	creative prose and poetry
6. The Great Adventure (#16-577, 75 min.)	short story, animal, point of view
7. Haiku (#8-478, 14 min.)	poetry
8. Helen Keller and Her Story (#8-501, 45 min.)	biography, language (semantics)
9. How English Borrowed Words (#4-645, 11 min.)	language (dictionary)
10. How Words Are Made (#8-762, 13½ min.)	language (dictionary)
11. How Words Get New Meanings (#4-643, 11 min.)	language (dictionary)
12. The Hound That Thought He Was a Raccoon (rental, 50 min.)	animal
13. Language and Communication (#8-131, 17 min.)	language (semantics)
14. A Little Fable (#4-419, 4 min.)	short story, creative writing
15. Mythology of Greece and Rome (#8-387, 16 min.)	mythology
16. Night People's Day (#4-426, 11 min.)	creative writing, poetry, sounds in language
17. The Shepherd (#4-463, 12 min.)	creative writing, animals, short story
18. Turned On (#4-686, 7 min.)	creative writing, poetry
19. Varieties of English (#4-642, 11 min.)	language (dialects)

GRADE 8 FILMS	SUGGESTIONS FOR UNIT USE
1. Cheaper by the Dozen (rental) Films, Inc., 4420 Oakton St., Skokie, IL 60076	autobiography
2. Dunes (#4-221, 8 min.)	comp./poetry
3. Geronimo Jones (#8-641, 21 min.)	folklore
4. The Giving Tree (#4-639, 10 min.)	composition
5. Discovering Language: How English Changes in America (#4-644, 11 min.)	history of language
6. James Weldon Johnson (The Creation) (#8-82, 12 min.)	folklore
7. Knight of the Trial (#12-507, 22 min.)	folklore
8. The Lady or the Tiger? (#8-503, 16 min.)	short story
9. The Lady or the Tiger?--Discussion (#4-498, 11 min.)	short story
10. The Legacy of Anne Frank (#12-551, 29 min.)	autobiography
11. The Light in the Forest (rental) Films, Inc.	novel
12. Mark Twain: Background for His Works (#8-218, [illegible] min.)	autobiography/folklore
13. Mark Twain: Bio[illegible]ny (rental no. 81023) McGraw-Hill/Univ. of IL	autobiography

14.	The Midnight Ride of Paul Revere (#8-59, 11 min.)	folklore
15.	Rainshower,(#8-757, 14½ min.)	novel
16.	Shane (rental) Films, Inc.	novel
17.	Sioux Lengends (#8-53, 20 min.)	folklore
18.	Skater-Dater (#8-685, 18 min.)	composition/autobiography
19.	Study in Wet (#4-432, 7 min.)	composition
20.	Take Time to See (#4-428, 10½ min.)	composition
21.	Talking Hands (#8-12, 24 min.)	history of language
22.	To Build a Fire (#8-962, 14 min.)	composition/autobiography
23.	Up Is Down (#4-685, 6 min.)	composition/autobiography
24.	Weapons of Gordon Parks (#12-580, 30 min.)	autobiography
25.	Western Hero (#12-898, 24 min.)	folklore
26.	What Is Poetry (#4-705, 9 min.)	poetry
27.	What's in a Story? (#8-502, 14 min.)	short story

GRADE 9 FILMS		SUGGESTIONS FOR UNIT USE
1.	The Cask of Amontillado (#8-582, 15 min.)	short story
2.	The Day That Sang and Cried (#12-831, 28 min.)	composition, short story
3.	The Divided Man (#4-85, 5 min.)	composition, poetry
4.	Early Victorian England and Charles Dickens (#12-238, 30 min.)	novel
5.	Fire (#4-425, 10 min.)	composition, poetry
6.	Great Expectations I (#16-236, 30 min.)	novel
7.	Great Expectaions II (#16-237, 30 min.)	novel
8.	Lindberg vs. the Atlantic (#12-511, 25 min.)	sketches
9.	Pavement (#4-182, 8½ min.)	composition
10.	Poetry--So Many Kinds (#8-827, 14 min.)	poetry
11.	The Purse (#8-698, 12 min.)	drama, short story
12.	Shylock (#12-474, 30 min.)	Merchant of Venice
13.	The Signalman (#8-460, 15 min.)	short story
14.	Symbolism in Literature--Tell-Tale Heart (#8-517, 15½ min.)	short story
15.	Water of Yosemite (#4-438, 10 min.)	composition, poetry
16.	William Shakespeare (#12-230, 25 min.)	Shakespearean Play

LANGUAGE: GRAMMAR

GRADE SEVEN

PARTS OF SPEECH

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a noun is a word used to name a person, place, or thing. (M)
2. that a noun may be a word used to name a thing that cannot be seen or touched: honesty, happiness, courage, democracy, silence, time. (M)
3. that nouns may be singular or plural. (M)
4. that most nouns have a singular and a plural possessive form. (M)
5. that both regular and irregular verbs have three principal parts: present, past, past participle. A complete list of irregular verbs may be found on page 293 in Macmillan English Series - 7. (I)
6. that verbs have three main tenses: present, past, future. (He walks. He walked. He will walk.) (I)
7. that an adjective is a word that modifies (affects) a noun or pronoun. (M)
8. that in modifying a noun or pronoun, the adjective will tell us:
   - how many
   - what kind
   - which or which one
   - whose
9. that adjectives have a comparative and a superlative degree. (M)
10. that an adverb is a word that modifies (affects) verbs, adjectives, or other adverbs. Adverbs are words used to tell manner (how), time (when), place (where), or degree (how much). (M)
11. that adverbs have a comparative and a superlative degree. Refer to page 382 in Building Better English - 7 or page 348 in Macmillan English Series - 7 for specific rules pertaining to the comparative and superlative degrees. (M)
12. that a pronoun is a word that can substitute for a noun or for a group of words used as a noun. Pronouns that refer chiefly to persons are called personal pronouns. (I)

13. that pronouns in the nominative case, the objective case, and the possessive case each have different uses. (I)

14. that a pronoun that does not refer to a particular person is called an indefinite pronoun. (I)

nobody	somebody	everybody	anybody	all
no one	someone	everyone	anyone	each
nothing	something	everything	anything	one
				some

15. that a preposition is a word that relates the noun or pronoun which follows it to another word in the sentence. The noun or pronoun that ends a prepositional phrase is called the object of the preposition. (F)

16. that a prepositional phrase may have a compound object. (F)

17. that a prepositional phrase may be compound. (F)

18. that a conjunction is a word that joins one part with another part. It may join two words, two phrases, or two simple sentences. (F)

19. that some of the most frequently used coordinating conjunctions are and, but, and or. (F)

20. that a strong interjection is one word expressing strong or sudden feeling. (M)

21. that an interjection should not be confused with an exclamatory sentence. (M)

22. that a simple sentence is a group of words that expresses a complete thought. Every sentence must have a subject and a predicate. (M)

23. that a compound sentence is made up of two simple sentences joined by a coordinating conjunction. (M)

24. that the first sentence pattern is a group of words expressing a complete thought that is made up of a subject and an intransitive verb. (F)

25. that the second sentence pattern is a group of words expressing a complete thought that is made up of a subject, a transitive verb, and an object (direct and/or indirect). (F)

26. that the third sentence pattern is a group of words expressing a complete thought that is made up of a subject, a linking verb, and a completer. (F)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - First Course (Primary)
2. The Macmillan English Series - 7 (Primary)
3. The English Language - 7 (Reference)
4. Building Better English - 7 (Reference)

SUGGESTIONS:

1. The Language Skills Test will be given at the beginning of grade 7. Use the results of this diagnostic test to assess the particular needs of any student and the common needs of the class.
2. Music may be used to help students identify parts of speech. Play a popular song and ask students to write all the nouns (verbs, etc.) that they are able to pick out.
3. After teaching the idea noun, each student can write a poem following a pattern. See Appendix 1.
4. When students have some knowledge of basic grammatical concepts, allow them to prove how many they can find in printed messages on matchbook covers, cereal boxes, giant highway billboards, and the like. They must note the source as well as the concept when they report.
5. For variety, instead of continuously assigning exercises from a grammar text, have students identify grammatical principles in their favorite comic strips. Balloon talk is usually grammatical.

LANGUAGE USAGE

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a noun or pronoun may function as a subject of a verb. (M)
2. that a predicate nominative (completer) is a noun or pronoun that follows a linking verb and means the same as the subject. (Mr. Jones is the principal. The girl was she.) (I)
3. that pronouns that function as subjects or predicate nominatives are in the nominative case. (I, we, you, he, she, it, they, who) (I)
4. that a noun or pronoun may function as an indirect or direct object. (M)
5. that a noun or pronoun may function as an object of the preposition. (M)
6. that pronouns that function as indirect objects, direct objects, or objects of the preposition are in the objective case. (me, us, you, him, her, it, them, whom) (I)
7. that subjects, objects, and predicate nominatives may be compound. (M)
8. that an appositive is a noun that makes more positive the identity of the noun preceding it. (Our principal, Mr. Black, spoke to the students.) (F)
9. that a noun or pronoun may function as a noun of direct address. (M)
10. that nouns may have a plural form and a possessive form. (M)
11. that the antecedent (referent) of a pronoun is the noun or pronoun which it replaces or to which it refers. (The boy laughed loudly. He was happy.) (I)
12. that all verbs have three principal parts. See page 293 of The Macmillan English Series - 7 for irregular verbs. (I)
13. that in oral or written communication, students must be consistent in tense of verbs being used. (F)
14. that in oral or written communication, there must be agreement of subject and verb. (The students in the class were here.). (F)

15. that verbs may be compound. (M)

16. that when comparing two things, use the comparative suffix er or more. (The red box is larger than the blue box. This rose is more beautiful than that rose.) (I)

17. that when comparing more than two things, the superlative suffix est or most is used. (The blue box is the largest of the boxes. The rose is the most beautiful of all the flowers.) (I)

18. that adjectives form their comparative and superlative degrees by complete word changes. See page 342 of The Macmillan English Series - 7. (I)

19. that when the words this, that, these, and those are used as modifiers, these four words are called demonstrative adjectives. (I liked this book, but I didn't like that one.) (I)

20. that most adverbs that end in ly form their comparative degree with the word more; and they form their superlative degree with the word most. (Wrap the next package more carefully. Wrap this package most carefully of all.) Some adverbs have er for the comparative degree and est for the superlative degree. (He drove the car faster than Jim. Jim drove the car fastest of all.) (I)

21. that adverbs form their comparative and superlative degrees by complete word changes. (I)

22. that the double negative should be avoided. (I don't have no money. I don't have any money. We haven't hardly started the work. We have hardly started the work.) (F)

23. that the following sentence problems should be corrected:

    the run-on. (There is a boy on our block who has a new bike he polishes it every night when he comes home from school. (F)

    the fragment. (Until I find the car keys.) (F)

    the misplaced modifier. (At the age of six, my mother taught me a lesson.) (I)

    the choppy sentence. (I saw a dog. He barked at me. I was frightened.) (I)

    the padded sentence. (Due to the fact that I had not studied for the test, I failed it. The reason why you should study is to pass the test.) (I)

the direct and indirect quotations. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - First Course (Primary)
2. The Macmillan English Series - 7 (Primary)
3. The English Language - 7 (Reference)
4. Building Better English - 7 (Reference)
5. Grammar: Everything You Wanted to Know About Grammar (filmstrip) (IMC-ERC)

SUGGESTIONS:

1. The Language Skills Test will be given at the beginning of grade 7. Use the results of this diagnostic test to assess the particular needs of any student and the common needs of the class.
2. For a packet on usage, see Appendix 21.

LANGUAGE: MECHANICS — CAPITALIZATION

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that names of school subjects made from proper nouns are capitalized. (My brother is taking history, Spanish, and biology.) (I)

2. that the words north, south, east, and west are capitalized if they refer to sections of the country. (He moved to the Southwest.) (F)

3. that the following are capitalized:

   the first word of a sentence
   proper nouns
   the pronoun "I"
   the word God, references to the Deity, and the Bible
   the first, last, and all important words in a title
   the first word of a direct quotation
   appropriate abbreviations and initials
   such words as mother and father when these words are used as names
   proper adjectives
   the first word and all nouns in the greeting of a letter and the first word in a complimentary close. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - First Course (Primary)

2. The Macmillan English Series - 7 (Primary)

3. The English Language - 7 (Reference)

4. Building Better English - 7 (Reference)

SUGGESTIONS:

1. The Language Skills Test will be given at the beginning of grade 7. Use the results of this diagnostic test to assess the particular needs of any student and the common needs of the class.

LANGUAGE: MECHANICS PUNCTUATION

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that each sentence has end punctuation. (M)
2. that periods are also used after abbreviations, initials, an numerals or letters in an outline. (M)
3. that words, phrases, and clauses in a series within a sentence are separated by commas. Be certain to teach that the last comma in a series is the one before the conjunction. (M)
4. that a comma is placed after every item in a date or address if there is more than one item. (M)
5. that a comma is placed after the salutation and the complimentary close of the friendly letter. (M)
6. that appositives are set off with commas. (Our new mailman, Mr. Black, began his route today.) (F)
7. that a comma follows introductory words and phrases. (M)
8. that a direct quotation is set off from the rest of the sentence by commas. (M)
9. that nouns in direct address are set off by commas. (M)
10. that a comma is used before a conjunction (connector) when they join main clauses in a compound sentence. (They ate all of the dessert, but they hardly touched the vegetables.) (F)
11. that a comma is used to set off expressions that interrupt the sentence. (We will, however, have the picnic on Friday.) (I)
12. that the apostrophe is used to show the omission of a letter (letters) in a contraction and to form the possessive case of the noun. (M)
13. that an apostrophe is used to form plurals of letters, numbers, and some words. (t's, 6's, and 's) (I)
14. that a colon is used before a list of items and between the hour and minutes denoting time. (M)

PUNCTUATION

15. that the hyphen is used to divide a word at the end of a line, in spelling out numbers from twenty-one to ninety-nine, and in some compound nouns. (M)

16. that the hyphen is used with all prefixes before a proper noun and with the prefixes self-, ex-, and all- before any noun. (un-American, self-denial, ex-president, all-school) (I)

17. that titles of books, magazines, newspapers, and names of ships, planes, and trains are underlined. (M)

18. that quotation marks are used to enclose a direct quotation. (M)

19. that titles of short stories, songs, articles, chapters of books, poems, and one-act plays are enclosed in quotation marks. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - First Course (Primary)
2. The Macmillan English Series - 7 (Primary)
3. The English Language - 7 (Reference)
4. Building Better English - 7 (Reference)

SUGGESTIONS:

1. The Language Skills Test will be given at the beginning of grade 7. Use the results of this diagnostic test to assess the particular needs of any student and the common needs of the class.

LANGUAGE DICTIONARY

CONCEPT: Language has a traceable history and is constantly changing.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that languages have influenced the growth and development of English. (M)
2. that the English language is constantly changing. (M)
3. that the dictionary is a valuable resource. (M)
4. that etymologies are one aspect of dictionary information that can be helpful in literary understanding. (M)

INSTRUCTIONAL MATERIALS:

1. Roberts English Series - 7, pp. 24-25, 60, 92, dictionary (Reference)
2. The Macmillan English Series - 7, pp. 27-39, dictionary (Reference)
3. Linguistic Backgrounds of English, Set 1, #1, #2 (filmstrip and cassette)
4. A-V office films:

   How English Borrowed Words (#4-645, 11 min.)
   How Words Get New Meanings (#4-643, 11 min.)
   How Words Are Made (#8-762, 14 min.)
   The Dictionary in Action (filmstrip)

5. Thorndike Barnhart Intermediate Dictionary (Primary)
   American College Dictionary (Supplementary)
   Webster's New World Dictionary
   American Heritage Dictionary of the English Language
   Webster's Instant Word Guide (Supplementary)
6. Roget: Thesaurus

SUGGESTIONS:

1. Relate the dictionary work to the sections on symbolism and system covered earlier in this section to show what words are, how they are formed, and what they mean.
2. The dictionary as a tool gives:

   spelling
   pronunciation
   most common meaning if there is more than one definition
   information on origin of words

syllabication
aids such as maps, charts, diagrams, and using the word in a sentence to show meaning
function of a word in the sentence
plurals of nouns
participle forms of verbs
comparative and superlative degrees of adjectives
restrictive labels such as dialectal level of a word (slang, colloquial, archaic, poetic)

3. Use nonsense words to show that a word has no meaning until people have given it a meaning. Teachers may wish to use Lewis Carroll's "Jabberwocky."

4. Etymologies make us aware of the flow of the meaning of a word. It tells us how the word came to mean what it now means by telling us how the word has been used.

5. Determine the etymology of the words extra and legal.

6. Find the earliest English form and its meaning in each of the following words: dream, road.

7. The following words came to English from what other languages: cafe, kindergarten, potato, tea, mosquito, umbrella?

8. When an etymology is not given for an entry word, where else could you look?

9. Discuss the differences between abridged and unabridged dictionaries.

10. Questions which may be used for dictionary games may be found in Appendix 4.

11. For an exercise using the dictionary or thesaurus for finding synonyms, see Appendix 22.

12. For an analogy exercise, see Appendix 23.

13. For a guide word exercise, see Appendix 24.

LANGUAGE DIALECTS

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that the dialects used by various groups of people may be identified. (F)
2. that it is possible to distinguish between the levels of English usage. (F)

INSTRUCTIONAL MATERIALS:

1. Language/Rhetoric 1, Chapter 12 and record (Supplementary)
2. Roberts English Series - 7, pp. 18-19 (Reference)
3. Scholastic Literature Unit: Animals (Reference)
4. "American Speaking" (Xerox Publication)
5. Focus on Language - "American Dialects" (filmstrip and record)
6. A-V office film:

   Varieties of English (#4-642, 11 min.)

SUGGESTIONS:

1. A language is a collection of dialects.
2. A deeper appreciation of a language is felt when students can recognize dialectal differences and levels of usage. Discuss dialectal influences recognized at this level: age, sex, non-native, regional, professional-occupational.
3. Emphasize that two persons not understanding each other are speaking different languages. Two people speaking differently but understanding each other are speaking dialects.
4. Standard dialect (usage) to be covered in seventh grade:

   subject-verb agreement
   pronoun usage (subject, object, after "be")
   troublesome verbs
   modifiers (comparison, good and well)
   double negatives

LANGUAGE SEMANTICS

CONCEPT: Language is symbolic.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that language is learned by imitation. (F)
2. that language is used intuitively, making it possible to generate new and complex sentences even at an early age. (F)
3. that concrete objects and abstract ideas may be identified. (F)
4. that visual and audible codes may be identified. (F)
5. that the theories of origin of language may be identified. (I)
6. that elements of language such as productivity and displacement differentiate the ability of human beings to communicate from the ability of animals to communicate. (F)

INSTRUCTIONAL MATERIALS:

1. Project English Unit 701 (Reference)
2. Focus on Language (FS/R)

   "How We Use Language"
   "What Is Language?"
   "The Sounds of Language"
   "Language and Writing"

3. Linguistic Backgrounds of English, Set 2, #8 and #9 (filmstrips)
4. Speaking of Language I, II (filmstrip, record, cassette)
5. A-V office films:

   Helen Keller and Her Story (#8-501, 45 min.)
   Language and Communication (#8-131, 17 min.)
   Night People's Day (#4-426, 11 min.)

6. AEP pamphlets:

   Understanding Language I - "The Magic of Words"
   Understanding Language IV - "The Levels of Meaning"

7. Random House English - Series 1 (Reference)

   Affective Diction
   The Nature of Language
   Dialects in America

Practical Semantics
Nonverbal Communication

SUGGESTIONS:

1. Use the Mircale Worker from Project English 701 to show how language is learned. Elicit differences between concrete and abstract symbols. Show how codes are developed for different situations. Some examples are various visual aids, hand signals, invented alphabet, and sound signals such as fog horns and sirens. The meaning of a symbol is a matter of agreement.

2. Recognize that sounds and combinations are a primary code. Recognize that the alphabet and written words are a secondary code. Arrive inductively at the common elements of codes--encoder, message, decoder.

3. Write dialogue to explain an imaginary situation to your best friend. How would you explain the same incident to your parents or your principal?

4. Examine the language of teen-agers in two novels. Compile a dictionary of slang expressions.

5. Reference to animal communication can be related to Scholastic Literature Unit: Animals.

6. After students have compiled a dictionary of slang expressions, they could work in pairs and present a dialgoue using those terms.

7. Use pantomime to show body language.

8. Use word games. (See pp. 311-312 in Building Better English - 7).

LANGUAGE SEMANTICS

CONCEPT: Language is symbolic.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that semantics is a study of meanings that deals with the relationship between words and what they refer to. (F)
2. that advertisers often "use" people through their choice of words. (I/F)

INSTRUCTIONAL MATERIALS:

1. The Roberts English Series - 7, pp. 60, 225 (Reference)
2. Macmillan English Series - 7, pp. 1-23, 33-34 (Reference)
3. Linguistic Backgrounds of English, Set 1, #5 (filmstrip)
4. Lunguistic Backgrounds of English, Set 2, #7, (filmstrip)
5. AEP pamphlet:

   Understanding Language II - "How Words Use Us"

SUGGESTIONS:

1. Words in themselves have no meaning. The meaning depends on what is referred to by the words. The meaning of a symbol is a matter of agreement. If sender and receiver cannot agree on referents or they are discussing things at different levels, then communication is poor or non-existent. The word run has many different meanings. Students should recognize that the conventional definition of a word can frequently be determined only after a careful examination of its use in the sentence.
2. Words also have connotative meanings. A woman might be referred to as a kitten but not as a cat. Words like kitten and cat when applied to a person mean totally different things than if applied to animals that bear those names. People associate certain meanings with such words.
3. What meanings do students associate with the following words: chicken, rat, lamb?
4. It is difficult to place this important aspect of grammar under one definite concept of the language; therefore, it is quite possible for teachers to bring in materials on semantics under the concepts that language is symbolic or that language operates on various levels.

LANGUAGE SPEECH

CONCEPT: Language is speech

SKILLS: Students should be able to demonstrate the basic skills of pitch, volume, speed, and stance.

INSTRUCTIONAL MATERIALS:

1. Macmillan English Series - 7, pp. 205-227

SUGGESTIONS:

1. As students learn some basic methods of preparing and delivering a talk, their task will be easier and more enjoyable. It is important to recognize that for many students, speaking before any group is a very unpleasant experience. Building self-confidence should be a primary goal.

2. It is suggested that group activities such as panel discussions, committee reports, and skits precede any individual talks.

3. Maintain a balance among the study of principles to be learned, application of those principles in practice, and analyses of the practice.

4. Effectiveness in oral communication is a result of constant practice in such areas as class discussions, making announcements, committee reports, panel discussions, individual reports, and choral reading.

5. Class discussion on pitch, volume, speed, and stance will help the student become a more effective speaker and should precede an oral assignment.

6. Organization of the subject matter for a speech is comparable to the organization of written composition. (See composition section of this guide.)

7. Students should recognize the difference between a passive process of "sitting back and listening" and the active process of hearing, understanding, evaluating, and responding.

8. Self-evaluation when using ITV is beneficial.

9. Each student could present a speech beginning with the phrase: "Everyone should have a _____." The student should bring the object and give convincing reasons for its necessity in one's life. Humor is very possible. Example: "Everyone should have an old broom." This suggestions would also be an excellent idea for a writing assignment.

10. For a warm-up activity, see Appendix 2.

11. For examples of outlines for the following speeches: personal experience, information, demonstration, and characterization, see Appendix 19.

12. Students should make a montage for their books. In presenting their montages, the students explain the significance of the pictures rather than describing the plot.

13. Additional ideas for oral activities may be found in the various sections of this guide.

14. For a speech exercise which concentrates on the correct use of voice and gestures, see Appendix 20.

15. For orientation unit, see Appendix 26.

ORAL ACTIVITY EVALUATION

NAME _____

PERIOD/TEACHER _____

DATE _____

ASSIGNMENT: _____ SCORE/GRADE: _____

I. CONTENT	COMMENTS
A. Introduction _____	
B. Body _____	
C. Conclusion _____	

II. TECHNIQUES	COMMENTS
A. Posture/Stance _____	
B. Eye Contact _____	
C. Volume _____	
D. Voice Variety _____	
E. Facial Expression _____	
F. Rate of Speaking _____	
G. Smoothness of Presentation _____	
H. Use of Standard English _____	

LANGUAGE SPELLING

CONCEPT: Language is a system.

SKILLS: Students should:

1. spell correctly the words they use in their writing. (Dictionaries will be available to insure the correct spelling of all words.) (F)
2. keep a list of spelling errors from their written work. (F)
3. know how to use a dictionary as an aid to correct spelling. (F)
4. review the basic spelling rules as the need arises. (F)
5. master the words on the "No-Excuse List." After mastering these words, students should concentrate on the words from their grade level list. Students should learn the correct spelling and proper usage of common homonyms found on the list "Words Frequently Confused." In addition, lists of more challenging words are available. (F)
6. demonstrate the building of words through the use of roots, prefixes, and suffixes. (F)

INSTRUCTIONAL MATERIALS:

1. "No-Excuse List" (Primary)
2. "Grade Seven Spelling List" (Primary)
3. "Words Frequently Confused" (Primary)
4. "Roots, Prefixes, and Suffixes" (Primary)
5. Steps to Better Reading (Supplementary)
6. Warriner's English Grammar and Composition - First Course (Primary)
7. Building Better English - 7 (Reference)
8. The Macmillan English Series - 7 (Reference)
9. The English Language - 7 (Reference)
10. Language/Rhetoric I (Reference)
11. Basic goals in Spelling - 7 (Reference)
12. "Spelling Packet" (Reference)

SPELLING

13. Orthographics (filmstrip) (IMC-ERC)

SUGGESTIONS:

1. A diagnostic test of the "No-Excuse List" will be given at the beginning of the year, and students will continue to work with this list until those words have been mastered. After mastering words on the "No-Excuse List," students should concentrate on the Grade Seven Spelling List.

2. Students should learn the correct spelling and proper usage of common homonyms found on the list "Words Frequently Confused."

3. Students' personal lists of corrected words from their compositions should be kept in their composition folders, and they should understand that they will be periodically tested on them. An awareness of correct spelling should be continued throughout the year. A follow-up on misspelled words is a necessity.

4. A spelling packet may be used which includes homonyms used in sentences, simple spelling rules, and exercises demonstrating both. See Appendix 3.

5. Using either a constant prefix or suffix, have students make up words that begin or end the same way. For example, the prefix RE has an almost infinite number of REsponses. Give the students a time limit of five minutes to think of as many other RE words as they can. This provides an opportunity to encourage divergent thinking ability, as well as to introduce grammatical concepts. It may be useful to repeat the same prefix or suffix later in the year to aid the students in retention.

NO-EXCUSE LIST

1. across
2. again
3. a lot
4. already
5. all right
6. among
7. answer
8. author
9. beautiful
10. because
11. beginning
12. believe
13. bicycle
14. business
15. can't
16. coming
17. describe
18. doesn't
19. enough
20. escape
21. finally
22. friend
23. guard
24. hospital
25. its
26. it's
27. library
28. lose
29. minute
30. necessary
31. piece
32. probably
33. quiet
34. quite
35. receive
36. remember
37. separate
38. soldier
39. stopped
40. studying
41. suppose
42. surprise
43. than
44. there, their, they're
45. threw
46. through
47. to, too
48. together
49. tried
50. truly
51. until
52. weather
53. went
54. were
55. where
56. which
57. whose
58. writing
59. yield
60. your, you're

WORDS FREQUENTLY CONFUSED

already - all ready
altar - alter
ate - eight
base - bass
bear - bare
beat - beet
berth - birth
blue - blew
bow - bough
break - brake
buy - by - bye
capital - Capitol
ceiling - sealing
cell - sell
cent - sent - scent
cereal - serial
chose - choose
close - clothes
corpse - corps
dear - deer
die - dye
do - dew - due
faint - feint
fair - fare
fir - fur
flee - flea
flew - flu
flower - flour
fowl - foul
forth - fourth
four - for - fore
hair - hare
haul - hall
hay - hey
heal - heel
heard - herd
here - hear
hoarse - horse
hour - our
its - it's
lie - lye
loose - lose - loss
made - maid
mail - male
meat - meet
new - knew
night - knight
no - know
none - nun
not - knot
one - won
owe - oh
pain - pane
pair - pare - pear
passed - past
peace - piece
peal - peel
personal - personnel
plane - plain
principal - principle
rain - rein - reign
rap - wrap
read - reed
read - red
rode - road
real - reel
sail - sale
see - sea
seam - seem
sew - so - sow
seen - scene
shone - shown
some - sum
stationary - stationery
steak - stake
steal - steel
sun - son
tail - tale
their - there - they're
through - threw
to - too - two
vane - vein
wade - weighed
waist - waste
wait - weight
wave - waive
way - weigh
weak - week
we're - were
ware - where
whether - weather
whole - hole
whose - who's
wood - would
write - right - rite
your - you're

GRADE SEVEN SPELLING LIST

1. acquaint
2. ancient
3. angel
4. angle
5. ankle
6. argument
7. article
8. boundary
9. character
10. committee
11. companion
12. comparison
13. concern
14. decision
15. disappoint
16. excitement
17. experience
18. explain
19. February
20. fierce
21. guide
22. height
23. imagine
24. immediately
25. importance
26. individual
27. instance
28. knowledge
29. literature
30. lively
31. narrative
32. nineteen
33. ninety
34. ninth
35. occasionally
36. occur
37. occurred
38. ordinary
39. personal
40. personality
41. permanent
42. positive
43. privilege
44. quality
45. quantity
46. release
47. realize
48. recommend
49. responsible
50. rhyme
51. rhythm
52. salary
53. scene
54. secretary
55. silence
56. similar
57. sincerely
58. single
59. society
60. spirit

ROOTS, PREFIXES, AND SUFFIXES

The following roots, prefixes, and suffixes are to be studied at seventh grade level:

Roots:

act
script
graph
duct
vis
aud
mis (mit)
port
ject
fact (fac, fact, fic)
view
cap (capt, cip)
mural

Combining Forms:

manu
auto
bio

Prefixes:

re
un
in (il, ir, im)
pre
post
extra
ex
sub
trans
dis
inter
intra
con (com, col)

Suffixes:

able (ible)
ance (ence)
ant (ent)
cy (ly)
en
er
ful
ic (ical)
less
ly
ment
ness

Expository composition should be focused upon in the junior high.

GRADE SEVEN

ORAL AND WRITTEN COMPOSITION

PARAGRAPH STRUCTURE

EXPOSITION

CONCEPT: The single expository paragraph has structure.

SKILLS: Students should be able to:

1. recognize that the topic sentence is the controlling idea which states and limits the subject. (F)
2. use details which expand and clarify the main idea (topic sentence). (F)
3. recognize that chronological order, order of location, or order of importance is necessary in expository composition. (F)
4. recognize that the need for a clincher sentence depends on the purpose of the paragraph. (F)
5. use variety in sentence structure. (F)
6. recognize a need for transitional expressions. (I)
7. recognize that an effective title should be short, should arouse the readers' curiosity, and should fit the selection. (M)
8. recognize the appropriateness of writing thank-you notes and bread-and-butter notes. (F)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - First Course (Primary)
2. Models and Composition - 7 (Primary)
3. "Composition Handbook," Rochester Junior High Schools (Supplementary)
4. The Macmillan English Series - 7 (Supplementary)
5. Language/Rhetoric I (Supplementary)
6. Exposition Laboratory (Supplementary)

7. "A Thousand Topics for Composition: Revised" prepared by the Illinois Association of Teachers of English (Reference)

8. "Organizational Patterns for Oral/Written Composition" (classroom chart)

9. IMC or ERC:

   The Paragraph (4 filmstrips)
   Composition (4 filmstrips)
   Fresh Perspectives in Composition Conquering Composition: Sentence Problems I and II (8 filmstrips and records)
   Writing and Revising (4 filmstrips)
   Composition Starters: Description (4 film loops); Exposition (4 film loops)
   A Program in Writing/Awareness (kit)
   Write Away (kit of 48 pictures)
   Refer to IMC or ERC pamphlet for listing of all new media materials available.

SUGGESTIONS:

1. The composition skills may be developed through a variety of expository assignments:

   Explaining a process
   Giving directions
   Character sketch
   Writing about literature
   Paraphrase writing
   Opinion/persuasion essay
   Essay answers
   Friendly letter

2. The basic unit of composition at the seventh grade level is the single paragraph.

3. Several of the skills may be developed within a single paragraph assignment.

4. The topic sentence should be the first sentence in all paragraphs at the seventh grade level. As it becomes evident at a later grade level that students can competently handle the topic sentence, consideration will be given to relocating the topic sentence in a paragraph.

5. Facts, examples, and incidents are the different kinds of details used in paragraph development.

6. It is recommended that students use the technique of preparing and revising their rough drafts. Encourage the use of the dictionary.

7. Pronouns, repetition, time words and phrases (suddenly, next, in the first place) are good transition expressions.

8. A sentence, first of all, should make the meaning clear. If variety in sentence structure lends itself to smoothness and interest, it should be used. These types of variations can be practiced by students as they revise a given sentence:

   Relocation of modifiers
   Reversal of subject-verb pattern
   Appositives
   Dialogue

9. Questions similar to the following may be asked to help students develop strong characterization with the composition:

   Do the characters come alive because of what they do? What they say? How they appear? Are their reactions realistic? Have you placed your characters in a logical setting? Do they work at solving their own problems or is the solution too coincidental?

10. Structure essay questions which clearly give direction to the students' thinking and which are conducive to complete sentence answers:

    Why did Ralph Moody's father make him go alone to the sheriff to explain his problem?

11. Although the focus in seventh grade is on the thank-you note, it should be realized that the five parts of a friendly letter are reviewed. Thank-you notes should be written promptly, should be kept short, and should give some particular reason for appreciating the gift or favor given.

12. The conclusion should satisfy the audience. The clincher sentence could lend itself to reemphasis or tying up loose ends.

13. Many of the seventh grade films (A-V office) could be used as motivation for expository composition.

14. Students should be given many opportunities to write and speak for audiences other than the teacher. They should be encouraged to write for publication and contests and to send the letters they write.

15. The character sketch is a writing assignment that can be introduced during the biography unit.

16. For a packet on analyzing the expository paragraph and writing the expository paragraph, see Appendix 5.

17. For an exercise in giving directions, see Appendix 6.

18. For a class exercise in developing a paragraph using facts, incidents, or examples, see Appendix 7.

19. For a worksheet on specificity and using the thesaurus or the dictionary, see Appendix 8.

20. For a written activity in descriptive writing, see Appendix 2.

Personal/Imaginative composition should be focused upon in the junior high.

ORAL AND WRITTEN COMPOSITION — TYPES

PERSONAL/IMAGINATIVE COMPOSITION

CONCEPTS:
1. Personal experiences and associations may serve as the basis for composition.
2. Creativity and imagination in composition are desirable.

SKILLS: Students should be able to:

1. demonstrate the use of well-chosen words to write accurately.
2. demonstrate close observation skills in writing imaginatively.
3. recognize that narrative composition follows the plot pattern of the short story and includes such elements as setting, conflict, climax, and conclusion.
4. use effective dialogue in narrative composition.
5. recognize that the language skills used in personal/imaginative composition are the same as those used in expository composition.

INSTRUCTIONAL MATERIALS:
1. Warriner's English Grammar and Composition - First Course (Primary)
2. Composition: Models and Exercises - 7 (Primary)
3. "Composition Handbook," Rochester Junior High Schools (Supplementary)
4. The Macmillan English Series - 7 (Supplementary)
5. Language/Rhetoric I (Supplementary)
6. SRA Narration Laboratory (Supplementary)
7. "A Thousand Topics for Composition: Revised," Illinois Association of Teachers of English (Reference)
8. IMC or ERC

Composition Starters: Narration and Description (film loops)

55

TYPES

A Program in Writing/Awareness (kit)
Write Away (kit of 48 pictures)
SRA Laboratories: Description and Narration
Fresh Perspectives of Composition (filmstrip and record)
Refer to IMC or ERC pamphlet for listing of all new media materials available.

9. A-V office films:

By the Sea (#8-682, 14 min.)
The Daisy (#4-26, 6 min.)
Dream of Wild Horses (#4-514, 9 min.)
A Little Fable (#4-419, 4 min.)
The Shepherd (#4-463, 12 min.)
Night People's Day (#4-426, 11 min.)
Turned On (#4-686, 7 min.)

SUGGESTIONS:

1. The composition skills may be developed through a variety of personal/imaginative assignments:

   Dialogue
   Poetry
   Narratives
   Journal
   Fantasies
   Wishes/Dreams
   Advertisements
   Legends/Tales/Fables/Myths
   Plays/Skits/Role-playing

2. Every effort should be made to preserve the students' enthusiasm for self-expression. Young people need to know how to release their emotions and to express their innermost feelings. They will have a variety of writing experiences, but the emphasis should be on writing about personal experiences and their reactions to the world around them.

3. Effectiveness of dialogue may be measured by such questions as:

   Is it natural and lively?
   Does the dialogue fit the situation?
   Does it help to bring the situation to life?
   Is it informative?

4. Divide the class into small groups. Allow each group to select a picture or situation. Write a dialogue and perform that dialgoue by dramatizing only the direct quotations. The group may give helpful suggestions for rewriting.

5. Write a short story or an incident using dialogue only, excluding any narration.

6. Encourage students to keep a journal of exciting or depressing moments, key thoughts, and observations. Provide students with examples of the kinds of things that might go into a journal; use exerpts from The Diary of Anne Frank, Kontiki, etc.

7. To stimulate imaginative writing, students could have practice in creating imaginary, realistic details for a realistic situation. This might be an experience from their journals. The emphasis should be on personal experiences.

8. Prepare a paragraph in which you describe an event. Have students rewrite the paragraph from either first or third person point of view. Caution students to keep to one viewpoint.

9. Write an original ending for a short story.

10. Many of the seventh grade films (A-V office) could be used as motivation for personal/imaginative composition.

11. A teacher with a workable knowledge of creative dramatics may wish to divide the class into small groups to create spontaneous dramas and to perform in situations that require role-playing. One example is to set up a family situation with parents and various aged children who will discuss a relevant issue or problem common to this age group. Another example is the problem situation of a group of five students who, in taking a short bicycle trip on a Saturday, encounter difficulty enroute. Allow the groups to compose their problems and to develop a logical and organized solution through a creative drama.

12. The Creative Writing Wheel is a good motivational device for imaginative composition. See Appendix 9.

13. It is recommended that students use the technique of preparing and revising their rough drafts. Encourage the use of the dictionary.

Name _____

MANUSCRIPT FORM

Proofread carefully before making your good copy.

I. Use a full sheet of white paper. Wide-lined is preferred.

II. Use blue or black ink.

III. Use the following form for your good copy:

A. Cursive writing is preferred. If you print, there must be a clear difference between small and capital letters.

B. Write neatly and legibly.

C. In the extreme upper right-hand corner, write your first and last name, your class period and your teacher's name, and the <u>due date</u> of the assignment. Example:

Harry Fosdick
Period 4 - Mr. Kotter
December 1, 1976

D. Leave margins on the left and right. If you use notebook paper, the red lines on front and back should be your guides. Otherwise, your margins should be approximately one inch on each side.

E. Write on one side of the paper only.

F. If using more than one sheet, staple papers together in the upper left corner.

IV. Title:

A. Center the title on the first line.

B. The title is not underlined or in quotation marks.

C. Use a question mark or exclamation mark, if needed. A period is not necessary.

D. Skip one space under the title before you begin to write your first paragraph.

V. Numbers:

A. In general, write out numbers if they can be expressed in one or two words. In a series of numbers if some must be expressed in Arabic numerals, write <u>all</u> in Arabic numerals. Example:

1. I owe two hundred dollars.
2. The scores were 4, 83, 145, and 187.

B. Write dates and addresses in numerals. Examples: February 5, 1954
18 Circle Drive

VI. Abbreviations.

A. Avoid abbreviations.

B. Write out the word <u>and</u>.

SYMBOLS FOR CORRECTION OF WRITTEN WORK

The Symbol	What it Means	Comp. Hdbk. Rule No.
AWK	Awkward, clumsy sentence	25a
NC or ?	Meaning of word, phrase or clause not clear or inappropriate	25a
Frag	Incomplete sentence	2
RO	Run-on sentence	3
¶	Paragraphing error	-
Agr	Subject-verb agreement	13
Ref	Indefinite reference; pronoun-antecedent agreement	17d, e
Tense	Shift in verb tense	14
MM	Misplaced modifier	25a
P	Punctuation fault	4-11
Cap	Capitalization error	12
∧	Word left out	25b
X	Word(s) to be omitted	25b
Rep	Repetition	25a, b
WW	Wrong word used	24
Sp or (easyly)	Spelling error	23
Per	Shift in person	22
//	Lack of parallel structure	15
Syl	Syllabication	8a
WO	Write out	23b

STANDARD ABBREVIATIONS FOR STATES

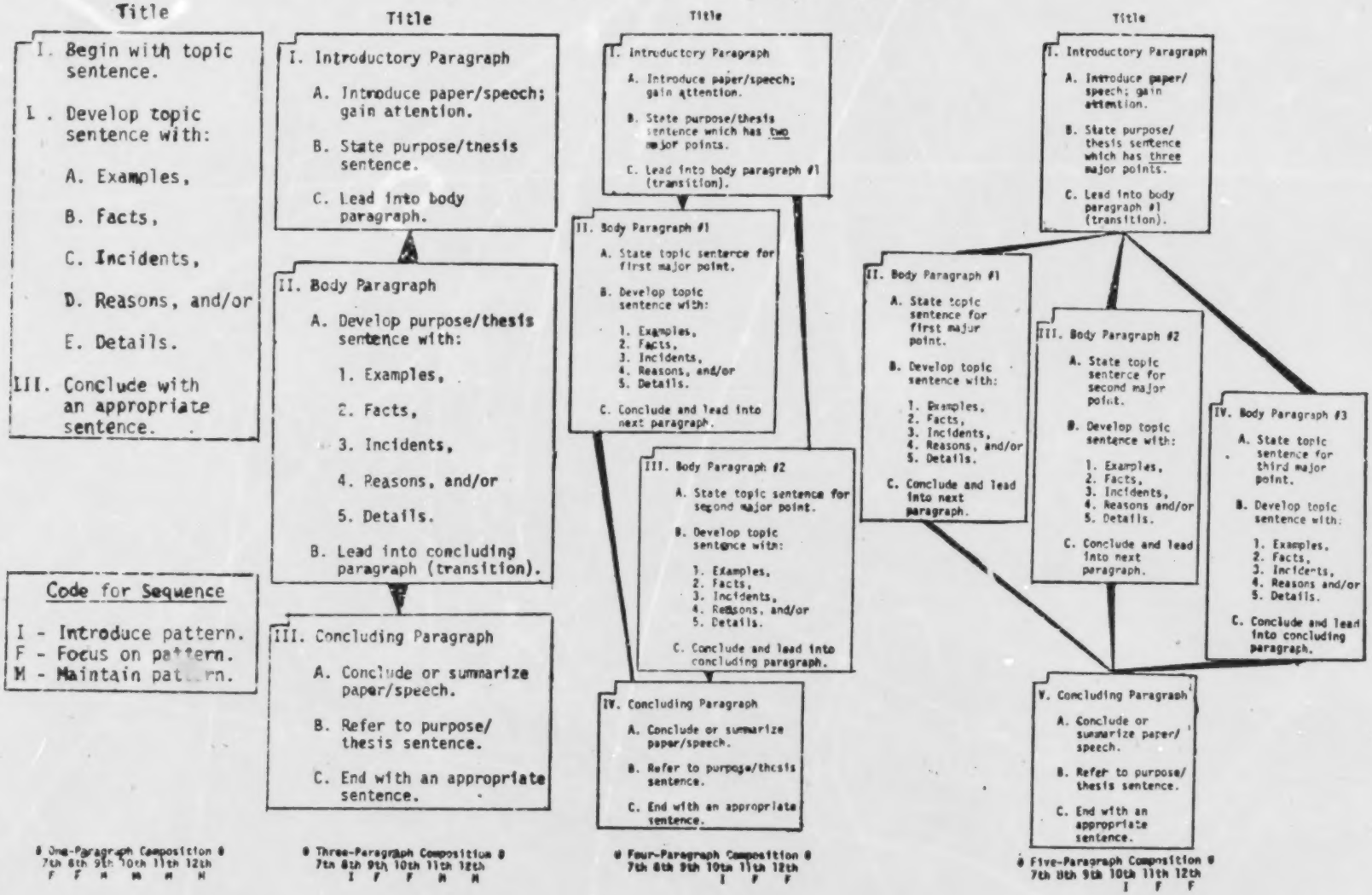
These are from the U. S. Government Printing Office Style Manual. The two letter abbreviations listed in parentheses are authorized for use with zip codes.

Alabama	(AL)	Missouri	(MO)
Alaska	(AK)	Montana	(MT)
Arizona	(AZ)	Nebraska	(NE)
Arkansas	(AR)	Nevada	(NV)
California	(CA)	New Hampshire	(NH)
Canal Zone	(CZ)	New Jersy	(NJ)
Colorado	(CO)	New Mexico	(NM)
Connecticut	(CT)	New York	(NY)
Delaware	(DE)	North Carolina	(NC)
District of Columbia	(DC)	North Dakota	(ND)
Florida	(FL)	Ohio	(OH)
Georgia	(GA)	Oklahoma	(OK)
Guam	(GU)	Oregon	(OR)
Hawaii	(HI)	Pennsylvania	(PA)
Idaho	(ID)	Puerto Rico	(PR)
Illinois	(IL)	Rhode Island	(RI)
Indiana	(IN)	South Carolina	(SC)
Iowa	(IA)	South Dakota	(SD)
Kansas	(KS)	Tennessee	(TN)
Kentucky	(KY)	Texas	(TX)
Louisiana	(LA)	Utah	(UT)
Maine	(ME)	Vermont	(VT)
Maryland	(MD)	Virginia	(VA)
Massachusetts	(MA)	Virgin Islands	(VI)
Michigan	(MI)	Washington	(WA)
Minnesota	(MN)	West Virginia	(WV)
Mississippi	(MS)	Wisconsin	(WI)
		Wyoming	(WY)

CO

Rochester Public Schools
Rochester, Minnesota

Organization Patterns For Oral/Written Compositions


Title
I. Begin with topic sentence.
I. Develop topic sentence with:
A. Examples,
B. Facts,
C. Incidents,
D. Reasons, and/or
E. Details.
III. Conclude with an appropriate sentence.
Code for Sequence
I - Introduce pattern.
F - Focus on pattern.
M - Maintain pattern.
One-Paragraph Composition
7th 8th 9th 10th 11th 12th
F F M M M M
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence.
C. Lead into body paragraph.
II. Body Paragraph
A. Develop purpose/thesis sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
B. Lead into concluding paragraph (transition).
III. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Three-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F M M
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence which has two major points.
C. Lead into body paragraph #1 (transition).
II. Body Paragraph #1
A. State topic sentence for first major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into next paragraph.
III. Body Paragraph #2
A. State topic sentence for second major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into concluding paragraph.
IV. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Four-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence which has three major points.
C. Lead into body paragraph #1 (transition).
II. Body Paragraph #1
A. State topic sentence for first major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into next paragraph.
III. Body Paragraph #2
A. State topic sentence for second major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons and/or
5. Details.
C. Conclude and lead into next paragraph.
IV. Body Paragraph #3
A. State topic sentence for third major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons and/or
5. Details.
C. Conclude and lead into concluding paragraph.
V. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Five-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F

LITERATURE

GRADE SEVEN

SHORT STORY

CONCEPTS:

1. The short story is read for enjoyment and information.
2. The short story is designed to be read at one sitting.
3. The short story has a definite structure.

SKILLS:

Students should be able to:

1. recognize simple plot, setting, conflict, climax, and conclusion. (F)
2. identify the chief character who, as a result of the conflict, goes through the greatest change. (F)
3. define and use new words. (F)
(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. Refer to "The Approach to Literature" in the literature section of the philosophy.

1. Adventures for Readers, Book I (Laureate Edition) Harcourt Brace

   "Old Ben," Stuart
   "The Runner," Annixter
   "I Meet the Sheriff," Moody
   "Rikki-Tikki-Tavi," Kipling
   "The Nightingale," Anderson
   "Rip Van Winkle," Irving
   "The Cat and the Pain Killer," Twain
   "Snapshot of a Dog," Thurber
   "Christmas Carol," Dickens

2. Literature I, Holt, Rinehart, and Winston, Inc.

   "The Gift," Steinbeck
   "The Old Demon," Buck
   "The Fifty-first Dragon," Brown
   "The Flying Machine," Bradbury
   "Locomotive 38," Saroyan
   "The White Seal," Kipling
   "Charles," Shirley Jackson

3. Worlds of Adventure, American Book Company

   "Lobo, the King of Currumpaw," Seton
   "Caught in a Blizzard," Wilder

4. Scholastic Literature Units

   Animals
   High Adventure
   Small Worlds
   Decisions

5. The Journey, Scholastic Black Literature Series

6. Wish and Nightmare, Lee/Lee, Harcourt Brace

   "The Stone Boy," Berriault
   "Antaeus," Deal
   "Erne From the Coast," Beachcroft
   "Love of Life," London

7. Crossroads Series, Noble and Noble

   With It
   Against All Odds
   Solo
   Beyond Tomorrow

8. Classroom Copies

   "Adjo Means Good-bye"
   "Raymond's Run"
   "Beauty Is Truth"
   "Betsy Dowdy's Ride"

9. IMC-ERC

   "Gift of the Magi," O. Henry (pamphlet)
   Rip Van Winkle, Irving (filmstrip)
   Washington Irving (filmstrip)
   Refer to IMC or ERC for listing of all new media materials available.

10. A-V office films:

    The Great Adventure (#16-577, 75 min.)
    The Christmas Carol, Dickens (#12-700, 25 min.)
    The Shepherd (#4-463, 12 min.)
    A Little Fable (#4-419, color, 4 min.)
    After the First (#8-765, color, 14 min.)

SUGGESTIONS:

1. It is suggested that approximately two and one-half weeks be devoted to the short story.

2. A broad selection of representative authors should be used.

3. Limit the number of short story elements taught in any one story.

4. Students should understand that conflicts in the plot structure involve individuals against fellow human beings (or creatures), individuals against nature (environment), and individual self conflict; suspense is created through the uncertainty of the character's ability to solve the problem.

5. Show the relationship between plot development and character development. The author has the characters do certain things or causes things to happen to them in order to advance the story. Notice the method by which the author shows character--appearance, actions, thoughts, and words. (See the section on character development in the composition section of this guide.)

6. Write a paragraph tracing a character's development in a particular story.

7. Using clues from the story, write a paragraph describing a minor character.

8. Write a different ending to a selection.

9. Rewrite a section of the story from a different point of view.

10. Relate some writing assignments to films which are shown.

11. Reserve for eighth grade level any literature related to American folklore.

12. Find examples and reasons for dialect in a particular selection. (age, region, occupation, sex, foreign influence)

13. Show that symbolism is an effective way of giving form and substance to intangibles. Distinguish between universal symbolism and special symbols in context (literary symbolism).

14. For a worksheet on short story panel discussions, see Appendix 10.

15. The film The Shepherd correlates with the story, "Erne From the Coast" (Wish and Nightmare) or "Eagle From the Sea" (Scholastic Unit, Animals). A writing topic might be "loneliness."

16. The film A Little Fable may be used when teaching any ...ority literature.

SHORT STORY

17. Use of the films The Great Adventure and After the First: discussion pertaining to the elements of the short story, correlation with animal stories, and development of values, numerous writing assignments could develop as follow-up activities.

CONCEPTS:

1. Biography gives insights into personal experiences.
2. Biography satisfies curiosity about human beings.
3. Biography records individual achievement and contribution to society.
4. Biography helps students to understand people of times and backgrounds different from their own.

SKILLS:

Students should be able to:

1. identify biography as a type of nonfiction. (F)
2. identify that a biography presents facts from a person's life. (F)
3. define and use new words. (F)

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. Refer to "The Approach to Literature" in the literature section of the philosophy.

1. Worlds of Adventure

   "Three Kidnapped Daughters," Bakeless
   "Heart's Blood," Peattie

2. Adventures for Readers, Book I (Laureate)

   "Child Pioneer," Morrow
   "A Miserable Merry Christmas," Steffens

3. Scholastic Literature Unit - High Adventure

   Valiant Companions, Waite
   Nellie Bly, Reporter, Baker

4. Modern Short Biographies
5. Above the Crowd
6. Proudly We Hail
7. Out in Front
8. Stronger Than the Rest

9. IMC-ERC

   The Story of My Life, Keller
   The Miracle Worker, Gibson
   Refer to IMC or ERC pamphlet for listing of all new media materials available.

10. A-V office film:

    Helen Keller and Her Story (#8-501, 2 reals, 45 min.)

SUGGESTIONS:

1. It is suggested that approximately one and one-half weeks should be devoted to biography.

2. The Story of My Life by Helen Keller is the basis of the linguistic unit described in the section on language in the grade.

3. Drama, language, and biography may be tied together in the reading of the play The Miracle Worker.

4. Read and discuss these lines from Longfellow's poem "Footprints on the Sands":

   "Lives of great men all remind us
   We can make our lives sublime
   And, departing, leave behind us
   Footprints on the sands of time."

   A discussion concerning qualities commonly possessed by people students have read about will help focus pupils' attention on the motivating question: What makes a person great?

5. In reaching success, had the subject received help and encouragement from others such as parents, teachers, or others in his field of interest? Pupils can suggest people who have influenced their own lives.

6. Does the author make the biography true to life by including the setbacks as well as the accomplishments of the subject?

7. What is the subject's outstanding contribution?

8. Some students may find it of value to read two biographies of the same person in order to recognize such things as difference of emphasis and possible bias.

9. The character sketch is a writing assignment that can be introduced during the biography unit.

10. For an example of an oral book report on a full-length biography, see Appendix 11.

11. Each student chooses a book-length biography to be read within a reasonable length of time. The student assumes the character of the subject of his book and is interviewed by a teammate. The reader of the book composes the interview questions the reader wishes to be asked. The team will then reverse the procedure exchanging roles in the interview. See (1) assignment sheet and possible interview questions, and (2) idea sheet for note-taking as the student progresses through his book. See Appendix 12.

12. For a unit plan using the five texts Above the Crowd, Out in Front, Stronger Than the Rest, Proudly We Hail, and Modern Short Biographies, see Appendix 13.

13. Helen Keller and Her Story is an excellent film to introduce the biography unit.

LITERATURE DRAMA

CONCEPTS:

1. Drama is to be read for enjoyment.
2. Drama is one of the earliest forms of literature.
3. Drama allows us to interpret the lives and times of individuals.
4. Reading drama requires special skills. In plays, the story is told entirely through the conversation and actions of the characters.

SKILLS:

Students should be able to:

1. identify the role of the narrator. (F)
2. recognize stage directions. (F)
3. define the term cue. (F)
4. define and use new words. (F)

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. Refer to "The Approach to Literature" in the literature section of the philosophy.

1. Worlds of Adventure

   "Homework," Miller
   "The Boy Patriot," Henry, Lynch
   "A Christmas Carol," Dickens

2. Adventures for Readers, Book I (Laureate)

   "Inside a Kid's Head," Laurence, Lee
   "Ghost in the House," Miller
   "The Laziest Man in the World," Barnouw
   "The Big Wave," Buck
   "Penicillin and Company," Field

3. Man in the Dramatic Mode I

4. IMC-ERC

   The Miracle Worker, Gibson
   "More Plays for Laughs," AEP
   "Plays You Can Talk About," AEP
   "The Sound Swallower," AEP
   "Creating Dramatics in Movement and Writing," AEP

"Plays and Choral Readings," AEP
How to Read and Understand Drama (record and filmstrip)
Refer to IMC or ERC pamphlet for listing of all new media materials available.

5. A-V office film:

   Helen Keller and Her Story (#8-501, 2 reals, 45 min.)

SUGGESTIONS:

1. It is suggested that approximately one and one-half weeks be devoted to drama.
2. Relate The Miracle Worker to the linguistic unit described in the section on language in this guide.
3. Drama should be read aloud for enjoyment and appreciation of the students' identification of themselves with characters portrayed.
4. Reading a play aloud can be done in a reader's theater fashion, on stage, using limited lighting effects with students watching or reading along. A related student project would be to design a simple costume for one charcter.
5. The Miracle Worker can be presented by role-playing. Using Annie Sullivan as an example, have a student teach something concrete and abstract.
6. For a warm-up activity, see Appendix 2.
7. Plays may be performed in the classroom. For a procedural outline of staging classroom dramas and an individualized reading worksheet, see Appendix 14.

CONCEPTS:

1. Poetry should be read for enjoyment.
2. Poetry is written to be read aloud.
3. Poetry is one way that individuals express their emotions.
4. Poetry takes many different forms.
5. Poetry contains a variety of figurative language and symbolism.
6. The conciseness of poetry is part of its beauty.

SKILLS:

Students should be able to:

1. write examples of haiku, limericks, and cinquain. (F)
2. recognize the characteristics of narrative poetry. (F)
3. write a metaphor and a simile. (F)
4. define and use new words. (F)
   (Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. Poems and sources selected should reflect a balance between classical and contemporary poetry. Refer to "The Approach to Literature" in the literature section of the philosophy.

1. Adventures for Readers, Book I (Laureate)

   "Sir Patrick Spens," Noyes
   "The Wreck of the Hesperus," Longfellow
   "The Highwayman," Noyes
   "The Children's Hour," Longfellow
   "The Walrus and the Carpenter," Carroll
   "The Runaway," Frost
   "June," Lowell
   "The Road Not Taken," Frost
   "Annabel Lee," Poe
   "In Flander's Fields," McCrae
   "Trees," Kilmer

2. Literature I

   "The Pied Piper of Hamelin," Browning
   "Lord Randall," ballad
   "Bishop Hatto," Southey
   "Barbara Allen's Cruelty," ballad

3. Scholastic Literature Units

   Animals
   Decisions
   High Adventure
   Small World

4. Man in the Poetic Mode I

5. Wish and Nightmare

6. The Journey, Scholastic Black Literature

7. IMC-ERC

   Creatures in Verse
   Haiku, the Hidden Glimmering (record and filmstrip)
   Haiku: A Photographic Interpretation (filmstrip)
   The Heart of Haiku (filmstrip)
   Poetry Classics (filmstrip and cassette)
   The Highwayman (filmstrip)
   Casey at the Bat (filmstrip)
   Figures of Speech (filmstrip)
   "Writing Haiku and Other Short Poetry" (tape)
   What to Look for in Poetry, Eyegate (record and filmstrip)
   "Many Voices" (record)
   "Fun Makers" (record)
   "Poet's Gold" (record)
   "Robert Frost Reads the Poems of Robert Frost" (record)
   "Longfellow's Poems" (record)
   "Children's Garden of Verses" (record)
   "Favorite American Poems" (record)
   Refer to IMC or ERC pamphlet for listing of all new media materials available.

8. A-V office films:

   Haiku, Henk, Newenhouse (#8-478, color film, 14 min.)
   Dream of Wild Horses (#4-514, color film, 9 min.)
   Night People's Day (#4-426, color film, 11 min.)
   The Daisy (#4-26, color film, 6 min.)
   By the Sea (#8-682, color film, 14 min.)
   Turned On (#4-686, color film, 7 min.)

SUGGESTIONS:

1. It is suggested that approximately one and one-half weeks be devoted to poetry.

2. Introduce poetry for enjoyment. Assume that students must care for poetry before wanting to examine it for its complexities. Do not overteach.

3. Emphasize that poetry is sound, and encourage reading aloud--teacher reading, pupil reading, and choral reading.

4. Allow students to develop their own taste by looking at a poem for what it says. A memorable poem often depends upon contrast for effect (such as the contrast between loneliness and companionship, or sunlight and shadow).

5. Poetry is apt to be most rewarding when taught with other units. Relating selections to other units (Creature in Verse to Animal Unit, for example) helps retain freshness in perspective.

6. Allow memorization to be optional but help students to realize the advantages of memorization.

7. Folk music is poetry. Using examples of popular folk music is a natural first step leading to a study of the ballad.

8. A poet may borrow an idea of a poet from an earlier period. Show this by reading "Bishop Hatto" before reading "The Pied Piper of Hamelin" and "Sir Patrick Spens" before "The Wreck of the Hesperus."

9. Point out the widespread use of imagery, metaphor, personification, and simile in poetic forms.

10. Paraphrase a poem into prose form. What does the paraphrase lack that the original poem had? Have students write a description paragraph and then ask them to express those same thoughts in the form of poetry. Students may discover that only through the use of metaphor are they able to transfer the ideas from the prose to the poetic form.

11. Assigning the writing of poetry can develop negative feelings toward it. However, the option of writing poetry can prove to be a most satisfying, creative experience. Haiku can be a successful experience at this level because of its simplicity and highly structured form.

12. Oral Interpretation: Students could select poems to interpret before the class.

13. Choral Reading: Have the class select several poems which can be adapted for choral reading.

14. Group Presentations: The class should have opportunities to perform their choral readings as well as their individual poetry interpretations before other groups.

15. Create a mobile of an imaginary creature composed of parts of pictures from several real animals. For example, a goldfish, a cow, and a leopard might serve as the basis for a creature called a Goldowpard. When the mobile is completed, write a jingle or verse about it.

16. Have the students make poetry booklets. See Appendix 15.

17. For a worksheet on constructing similes, see Appendix 16.

18. Students can write an idea noun poem following a pattern. See Appendix 1 and 1-2.

19. For a pattern for a "color-sense" poem, see Appendix 25.

20. Haiku is an excellent film to use as an introduction to the writing or the study of this form of poetry.

21. Dream of Wild Horses, Night People's Day, The Daisy, and By the Sea are films which present many ideas for the writing of poetry.

LITERATURE

MYTHOLOGY

CONCEPTS:

1. Myths were an attempt by preliterate human beings to explain the phenomena of nature, to satisfying a need for a supreme being, and to satisfy a need for literature.

2. In Greek mythology, and for the first time in history, people were given a new dignity and recognized as the center of the universe.

3. The capacity of human beings to use their imagination tells much of their hopes, ideals, beliefs, attitudes, and values.

SKILLS:

Students should be able to:

1. define and identify a myth. (F)

2. identify the major gods and goddesses in classical mythology. (F)

3. identify the heroes of mythology and their exploits. (F)

4. define and use new words. (F)
(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. Refer to "The Approach to Literature" in the literature section of the philosophy.

1. Adventures for Readers, Book I (Laureate)

"The Three Golden Apples," Hawthorne
"The Boy and the Wolf," Aesop
"Proserpina and Pluto," Leonard
"Thor and the Giant King," Coolidge
"The Blind Men and the Elephant," Saxe

2. Literature I

Gods: Greek
"Creation"
"The Golden Age"
"The War in Heaven" — Barbara Drake
"The Reign of Zeus"
"Prometheus"
"Pandora's Box"
Heroes: Greek
Heracles
Jason — Robert Graves
Perseus

Norse Myths
"Creation"
"Fenris Wolf"
"Thor and the Giant King"
"Baldur, the Beautiful" Olivia Coolidge
"Hymer's Galdron"
"The Twilight of the Gods"

3. IMC-ERC

Greek Myths and Legends, Macmillan Literary Heritage Series
Mythology, Hamilton
Myths and Their Meanings, Herzberg
Classical Myths That Live Today, Sabin
Seige and Fall of Troy, Graves
Life Magazine reprint - Greek Myths, Gods, and Heroes
A Curriculum for English, University of Nebraska
Book of Greek Myths, D'Aulaires
Book of Norse Myths, D'Aulaires
Dictionary of Mythology, Evans
"About Mythology" (transparencies)
"Mythology of Greece and Rome" (records)
"Heroes, Gods, and Monsters of the Greek Myths" (records)
Splendor from Olympus (filmstrip and tape)
"Smothers Brothers' Aesop Fables" (tape)
Myths and Legends of Ancient Greece and Rome, Eyegate Filmstrips #184
Tales of Rome (filmstrip)
Life in Ancient Greece (filmstrip)
Mythology (filmstrip and cassette) Eyegate
Mythology Is Alive and Well (filmstrip, record, cassette)
"Greco" game
Title III Minorities Workshop P. L. 89-10, Project No. 69-0056, "African Myths and Tales"
Refer to IMC or ERC pamphlet for listing of all new media materials available.

4. A-V office film:

Mythology of Greece and Rome (#8-387, color film, 16 min.)

SUGGESTIONS:

1. It is suggested that approximately two weeks be devoted to mythology and any related composition assignments.

2. Help students realize that fables, parables, mythology, and folklore are part of our cultural heritage. They are a constant source of reference, allusion, and symbol. They are to be read for a double purpose--the narrative and the abstraction. Students should learn that such phrases as "Herculean strength," "sour grapes," and "caught in a maze of branches" are shortcut references to a narrative and an abstract concept.

3. Help students recognize the universality of theme in the mythology of all cultures relative to their stories of creation, their supreme ruler, and their gods responsible for natural phenomena.

4. Write a comparison paper showing similarities or differences between the mythologies of two or more cultures.

5. Show that fables and myths, although simple, contain all the elements of plot, character, and setting.

6. In teaching the fable with its obvious moral, make clear its dual purpose--narration and abstraction.

7. Teach examples of Aesop's fables and fables of other countries. Show that fables express an individual's relationship to God.

8. Show that Greek, Roman, and Norse mythology tend to show the relationship of a human being to the complexities of the universe. Myths have a great influence in the allusions in literature, in any of the fine arts, vocabulary of technology, and in modern advertising.

9. In mythology cover the stories of creation (including Prometheus and Pandora), the twelve major gods, the earth gods, the heroes--Perseus, Theseus, Hercules, Bellerophon, and Jason.

10. Point out that the Greeks created the gods in their own image, giving them personalities.

11. Recognize that in the hero tales, a rather rigid pattern of the hero's life is followed. In myths there is usually a quest of some sort.

12. Show that the folk tale is often an expression of the universal characteristics of human nature. The aspirations and dreams of human beings are universal.

13. Show that the Cinderella theme, the Ugly Duckling theme, and the Beauty and the Beast theme can be found in many stories in the folklore of many cultures.

14. Have students write their own fable, parable, or myth.

15. Have students write and convert their own fables, parables, or myths into performances in which students become the main characters doing the actions. This activity may even result in some discrepencies which could motivate discussion.

16. Do characterizations of gods and heroes.

17. Dramatize selections from anthologies.

18. Type a list of mythological names--e.g., Jupiter, Venus, Juno, Plato--with a description of each character. Students choose a name and call each other by these names during the course of this unit.

19. For a list of possible Mythology projects, see Appendix 17.

20. Mythology of Greece and Rome is an excellent film to use as an introduction to this unit.

GRADE SEVEN

OPTIONAL UNITS — NOVEL

SKILLS: Students should be able to:

1. recognize that the novel has a more complete structure than the short story.
2. recognize characteristics that the novel has in common with other literature forms.

INSTRUCTIONAL MATERIALS:

1. Big Red
2. Johnny Tremain
3. Gift of Gold
4. Old Yeller
5. Savage Sam
6. Sounder
7. Incredible Journey
8. Rascal
9. The Yearling
10. Mandy
11. Light a Single Candle
12. A Wrinkle in Time
13. The Rock and the Willow
14. Irish Red
15. Scholastic Literature Units: Animals, High Adventure, Decisions, Small World
16. Men of Iron
17. Are You There, God? It's Me, Margaret
18. IMC-ERC

    Walt Disney filmstrips:
    Old Yeller, Treasure Island, The Story of Robin Hood (filmstrip and records)
    Johnny Tremain (filmstrip)

NOVEL

SUGGESTIONS:

1. For a sample novel unit outline, see Appendix 18.

2. Different novels may be selected by small groups of students, and group discussions can evolve from the reading of those selections.

3. Discuss characteristics that the novel has in common with other literary forms. Students, for example, may be introduced to fictional characters interacting with one another in some meaningful way in the novel, short story, drama, and narrative poetry.

4. Have students select one character from the novel and trace the character's development from the beginning of the story to the end. Show that this development is a result of something that the character experienced or learned.

5. Write a comparison paper on the similarities or differences between two characters.

6. Using an appropriate selection, develop an idea such as: Animal families are like human families because the parents protect their young.

SKILLS: Students should be able to:

1. demonstrate the techniques of group discussion.
2. recognize the role of each member of the group.

INSTRUCTIONAL MATERIALS:

1. The Macmillan English Series - 7
2. The English Language - 7

SUGGESTIONS:

1. Role-play the stereotypes such as Gabby Gilbert, Cool Cal, Glamorous Gloria, and Negative Ned.
2. Set up situations within small groups where the techniques of good group discussion are practiced.
3. Discuss the difference between a committee report and a group discussion.

SKILLS: Students should be able to:

1. recognize the importance of listening skills.
2. adjust to or ignore distractions.
3. recognize the central idea.
4. analyze the purpose and effectiveness of the speaker.

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - First Course
2. Building Better English - 7
3. "Tuning In," AEP

SUGGESTIONS:

1. Students should keep a "listening log" for a week day during the school term. Students should estimate approximately how much time was spent for casual (visiting with family or friends), recreational, informational, and critical listening. Are the students surprised by how much time they spend listening? By the many kinds of listening they do?
2. Turn on a radio in class. Then have a student or the teacher deliver a "competing" speech or passage. After the speech, quiz students on its content. Then, without telling the class you are going to switch the tables on them, repeat the process. But this time, quiz students on the content of the radio program. They'll quickly find that what they learn depends on where their listening is focused.
3. Use games such as the gossip chain which shows how communication breaks down.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that the four aims of television programs are to teach, to entertain, to influence, or to inform the viewing audience.
2. that television programs that could have a negative influence on the viewing audience may be identified.

INSTRUCTIONAL MATERIALS:

1. Television programming.
2. Teachers should be aware of available materials in current periodicals.

SUGGESTIONS:

1. Visit the local television studio.
2. To become aware of the variety or lack of variety in their viewing, students, individually or in groups, should make a list of the programs that they watch, then categorize the programs according to the four aims.
3. Divide the class into five groups, each group responsible for categorizing one day's programming according to the four aims. The groups would be N.B.C., C.B.S., A.B.C., independent (channel 11), and education (channel 2).
4. Students read previews and reviews given in newspapers and magazines. The writers point out what they think are outstanding programs or poor ones. Study what these critics say; then test them by watching some of the programs named. Students can soon make up their minds whether certain critics are good advisors to them. (Note suggestion #5.)
5. After dividing the class into groups, have each group check the week's television program listings. Each group should decide on one program to view and to report on in a panel discussion at the end of the week. The program should be one which they normally do not watch, and one which has something other than entertainment as its aim.
6. After students have watched a series of the Saturday cartoons, discuss the similarities of plot structure in these cartoons.

LANGUAGE

LANGUAGE: GRAMMAR

PARTS OF SPEECH

GRADE EIGHT

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that the noun is the name of a person, place, thing, or idea. (M)

2. that nouns have singular and plural forms. (M)

3. that nouns can show possession. (M)

4. that there are three principal parts of regular verbs. (F)
Example:

Present	Past	Past Participle
walk	walked	(has, have, had) walked

5. that common irregular verbs also have three principal parts. (F)

Present	Past	Past Participle
go	went	(has, have, had) gone

6. that verbs have present, past, and future tenses. (F)
Examples:

Present	Past	Future
jump	jumped	will jump

7. that adjectives have comparative and superlative forms. (M)

8. that adverbs indicate place, manner, frequency, and time. (M)
Example:

The fire started here. (place)
The train stopped abruptly. (manner)
Howard was sulky sometimes. (frequency)
The train arrived yesterday. (time)

9. that adverbs have comparative and superlative forms. (M)

10. that personal pronouns have nominative, objective, and possessive forms. (F)

Nominative	Objective	Possessive
I	me	my, mine
you	you	your, yours
he	him	his
she	her	her, hers
it	it	its
we	us	our, ours
they	them	their, theirs

11. that pronouns can be relative, interrogative, and demonstrative. (I)
Example:

Relative	Interrogative	Demonstrative
who	who	this
whom	whose	that
whose	whom	these
which		those
that		

12. that pronouns can be indefinite. (F)

another	everything	neither	none
either	everyone	both	any
nobody	somebody	many	most
no one	someone	few	
anybody	anything	several	
anyone	one	all	
everybody	each	some	

13. that there are prepositions and prepositional phrases. (M)

14. that there are coordinating conjunctions (connectors). (M)

15. that conjunctions can be subordinating (includers) and correlating. (I)
Example:

Subordinating	Correlating
(see page 108 Warriner's)	either - or
	neither - nor
	both - and
	not only - but also

16. that there are interjections. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course (Primary)
2. The Macmillan English Series - 8 (Supplementary)
3. The English Language - 8 (Supplementary)
4. The Roberts English Series - 8 (Reference)

PARTS OF SPEECH

SUGGESTIONS:

1. Teachers may call attention to specific parts of speech by selecting a popular record or tape, playing it for students, and having students list in columns examples of particular parts of speech. Lists can then be discussed, compared, and then expanded during a second listening.

2. An exercise in identifying parts of speech using the basis of a fictitious language may be found in Appendix 36.

3. In a Scope or Read magazine have students find ten sentences with helping verbs in them. Copy these sentences. Underline the verb phrase in each sentence. Then after each sentence students write the page number on which they found the sentence.

4. A suggestion for the creative use of nouns, adjectives, and participles using five-line poems may be found in Appendix 47.

5. $1.98 Pyramid - This game is used to reinforce identification of nouns, verbs, and adjectives. It involves skills like Password, and students work in pairs. One student of the pair is given five words beginning with one letter, which he/she is to get the other person to say within the time limit of 30 seconds. Pantomimed clues could be used as well as verbal clues. Rhyming clues or clues using a part of the word are not permitted.

LANGUAGE: GRAMMAR

SENTENCE STRUCTURE
SENTENCE PATTERNS

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that sentences can be simple (M), compound (M), and complex (I)

2. that the complex sentence has an independent clause and a dependent clause. (I)

   Example: We know the man who bought your car.
   (inde., dep.)

3. that there are three sentence patterns:

   a. subject (S) + Instransitive Verb (V). (M)
   b. subject (S) + Transitive Verb (V) + Indirect and/or Direct Object (O). (M)
   c. subject (S) + Linking Verb (LV) + Completer (C). (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course (Primary)

2. The Macmillan English Series - 8 (Supplementary)

3. The English Language - 8 (Supplementary)

4. The Roberts English Series - 8 (Reference)

SUGGESTIONS:

1. Students should practice writing complete sentences containing adverb clauses. See Appendix 33.

LANGUAGE: MECHANICS

CAPITALIZATION

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that the first word of a sentence is capitalized. (M)
2. that all proper nouns are capitalized. (M)
3. that the pronoun "I" is capitalized. (M)
4. that the word God, references to the Deity, and the Bible are capitalized. (M)
5. that the first, last, and all important words in a title are capitalized. (M)
6. that the first word of a direct quotation is capitalized. (M)
7. that the names of school subjects made from proper nouns or course names followed by a number are capitalized. (F)

   Example: He is studying history, Latin, chemistry, and Government II.

8. that appropriate abbreviations and initials are capitalized. (M)
9. that the words North, South, East, and West are capitalized if they refer to sections of the country. (M)
10. that such words as mother and father are capitalized when these words are used as names. (M)
11. that proper adjectives are capitalized. (M)
12. that the first word and all nouns in the greeting of a letter and the first word in the complimentary close are capitalized. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course, Chapter 12 (Primary)
2. The Macmillan English Series - 8 (Supplementary)
3. Punctuation Pointers (Supplementary)
4. The English Language - 8 (Supplementary)

LANGUAGE: MECHANICS PUNCTUATION

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that every sentence must have an end mark (period, question mark, exclamation mark). (M)

2. that the period is used in abbreviations, initials, and outlines. (M)

3. that a comma is used between the name of a city or town and the name of its state or country. (M)

4. that in writing an address as part of a sentence, a comma is used after each item. (M)

5. that a comma is used after every item in a series except the last. The last comma is the one before the conjunction (connector). (M)

   Example: At camp, we ate caramels, lemon drops, sunflower seeds, and sweet rolls.

6. that a comma is used between the day of the month and the year. (M)

7. that in writing a date as part of a sentence, a comma is used after the year. (M)

   Example: On July 20, 1969, man first walked on the moon.

8. that a comma is used to set off most appositives. (M)

9. that a comma separates an introductory clause from the rest of the sentence. (I)

   Example: Although the bed was new, the springs collapsed.

10. that a comma separates an introductory word or phrase from the rest of the sentence. (M)

11. that the direct quotation is usually set off from the rest of the sentence by a comma. (M)

12. that commas set off nouns of direct address. (M)

13. that the comma is used before the connector that joins the two main clauses in a compound sentence. (M)

14. that commas set off words or groups of words that interrupt the flow of thought in a sentence. (F)

    Example: Sylvia, however, kept asking questions.
    Olympia, to tell the truth, is the best.

15. that the apostrophe replaces one or more omitted letters in a contraction. (M)

16. that the apostrophe is used in forming the possessive of nouns. (M)

17. that the apostrophe and s are used to form the plurals of letters, numbers, signs, and some words. (F)

    Examples: a. He doesn't know his ABC's. (letters)
    b. Your 2's look like 5's. (numbers)
    c. Don't use &'s in place of and's. (signs and words)

18. that a colon introduces a list of items. (M)

19. that a colon is used between numerals indicating hours and minutes. (M)

20. that a hyphen is used if a syllable of a word must be carried over from one line to the next. (M)

21. that a hyphen is used with all prefixes before a proper noun and with the prefixes self-, ex-, and all- before any noun. (F)

    Examples: un-American, pre-Christmas, and ex-president

22. that a hyphen is used in all compound numbers between twenty-one to ninety-nine. (M)

23. that a hyphen is used in some compound nouns and in compound adjectives used before a noun. (M)

24. that titles of books, magazines, and newspapers; and names of ships, planes, and trains should be underlined. (M)

25. that quotation marks are used at the beginning and end of a direct quotation. (M)

26. that indirect quotations do not use quotation marks. (M)

27. that titles of short works, i.e., short stories, songs, articles, chapters of books and poems, require quotation marks. (M)

28. that a semicolon is used to join the clauses of a compound sentence when no coordinating conjunction is used. (I)

    Example: The day was boring; minutes seemed like hours.

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course, Chapters 13 and 14 (Primary)
2. Punctuation Pointers (Supplementary)
3. The Macmillan English Series - 8 (Supplementary)

SUGGESTIONS:

1. To review punctuation rules, have students prepare their own notebook of rules, illustrating those rules with cut-out examples from newspapers and magazines. Cartoons, for example, are good sources of direct address examples.
2. Possible study guides for use with study of quotation marks will be found in Appendices 29, 31, and 32.
3. Mount a series of pictures and cartoons without captions. Students are to create a line of dialogue which they believe indicates what a person in the situation is actually saying or thinking.

   Directions: Find the number on this sheet which corresponds with the number on the picture or cartoon you are looking at. Write or print as neatly as possible the quotation you want for that situation on the lines whose number matches the number of the picture. Be sure to punctuate correctly.

   Example 1: "Look, Ma, no hands!"

   Example 2: "I just washed my hair, and I can't do a thing with it."

LANGUAGE

SPELLING

CONCEPT: Language is a system.

SKILLS: Students should:

1. spell correctly the words they use in their writing. (Dictionaries will be available to insure the correct spelling of all words.) (F)
2. keep a list of spelling errors from their written work. (F)
3. know how to use a dictionary as an aid to correct spelling. (F)
4. review the basic spelling rules as the need arises. (F)
5. master the words on the "No-Excuse List." After mastering these words, students should concentrate on the words from their grade level list. Students should learn the correct spelling and proper usage of common homonyms and other words found on the list of "Words Frequently Confused." In addition, lists of more challenging words are available. (F)
6. demonstrate the building of words through the use of roots, prefixes, and suffixes. (F)

INSTRUCTIONAL MATERIALS:

1. Word lists (Primary)

   "No-Excuse List"
   "Words Frequently Confused"
   "Grade 8 Word List"

2. Warriner's English Grammar and Composition - Second Course, Chapter 15 (Primary)
3. Thorndike Barnhart Intermediate Dictionary (Primary)
4. Macmillan English Series - 8 (Supplementary)
5. English Language - 8 (Supplementary)
6. Webster's Instant Word Guide (Reference)

SUGGESTIONS:

1. Students should be tested on the words from their personal spelling lists. This can be done by pairing students off and having them quiz each other over a specific number of words.

2. Students should become familiar with the following word roots: aqua, meter, mono, ped, multi, photo, tele, terra. (The English Language - 8, p. 106)

3. Students should become familiar with the following prefixes: ante-, anti-, bi-, circum-, de-(di), ex-, mis-, pro-, semi-, sub-, super-, tri-, auto-, con-, dis-, in-, multi-, pre-. (The English Language - 8, pp. 106, 109(B) and p. 564 Warriner's)

4. Students should become familiar with the following suffixes: -ist, -ize, -less, -ion, -ate, -fy, -cation, -ism, -itty, -ive, -ness, -al, -ular, -ship, -hood, -ous, -let. (The English Language - 8, pp. 107, 110(C) and p. 567-568 Warriner's)

5. Have students write sentences with words from spelling lists. This provides a vocabulary exercise as well as sentence structure practice.

6. The spelling game, Spellathon, provides opportunities for a spelling practice. The teacher provides a letter for each circle, including several vowels. See Appendix 11.

7. Spelling and usage activity: Divide the class into groups of two or more and assign each group several sets of words from the "Words Frequently Confused" list. The group should then devise one sentence for each set of words. Some will be very silly, but they will illustrate the differences in usage and meaning. If these sentences are written on dittoes, they can be run off and shared with each student.

   Examples: metal, medal, meddle
   Don't meddle with my metal medal.

   colonel, kernel
   The colonel choked on a popcorn kernel.

8. An exercise using rules to study certain spelling words can be found in Appendix 44.

9. Pun Fun crossword puzzle, Appendix 50, can be used with homonym study.

10. Cross-Spell - The teacher lists 10-12 letters on the blackboard. The student uses the letters in crossword fashion within a two minute time limit. Letters may be used more than once. Scoring: one point per letter in each correctly spelled word. Points are deducted for each letter not used. No credit is given for misspelled words. See Appendix 56 for an example.

11. Firing Squad spelling game is a good way to review spelling lists. Students remain seated at their desks. The first student in the class is given a word from the list to spell. If the student misspells the word, the student stands. The same word is passed on to the next student, and the next, if necessary, until the word is correctly spelled. When it is correctly spelled, a new word from the list is given to the next student. After each student has had a chance to spell a word, those students standing (the Firing Squad) must first spell the word they missed and then an additional word from the list. If successful, they may then be seated, thus avoiding the Firing Squad.

WORDS FREQUENTLY CONFUSED

already - all ready
altar - alter
ate - eight
base - bass
bear - bare
beat - beet
berth - birth
blue - blew
bow - bough
break - brake
buy - by - bye
capital - Capitol
ceiling - sealing
cell - sell
cent - sent - scent
cereal - serial
chose - choose
close - clothes
corpse - corps
dear - deer
die - dye
do - dew - due
faint - feint
fair - fare
fir - fur
flee - flea
flew - flu
flower - flour
fowl - foul
forth - fourth
four - for - fore
hair - hare
haul - hall
hay - hey
heal - heel
heard - herd
here - hear
hoarse - horse
hour - our
its - it's
lie - lye
loose - lose - loss
made - maid
mail - male
meat - meet
new - knew
night - knight
no - know
none - nun
not - knot
one - won
owe - oh
pain - pane
pair - pare - pear
passed - past
peace - piece
peal - peel
personal - personnel
plane - plain
principal - principle
rain - rein - reign
rap - wrap
read - reed
read - red
rode - road
real - reel
sail - sale
see - sea
seam - seem
sew - so - sow
seen - scene
shone - shown
some - sum
stationary - stationery
steak - stake
steal - steel
sun - son
tail - tale
their - there - they're
through - threw
to - too - two
vane - vein
wade - weighed
waist - waste
wait - weight
wave - waive
way - weigh
weak - week
we're - were
ware - where
whether - weather
whole - hole
whose - who's
wood - would
write - right - rite
your - you're

NO-EXCUSE LIST

1. across
2. again
3. a lot
4. already
5. all right
6. among
7. answer
8. author
9. beautiful
10. because
11. beginning
12. believe
13. bicycle
14. business
15. can't
16. coming
17. describe
18. doesn't
19. enough
20. escape
21. finally
22. friend
23. guard
24. hospital
25. its
26. it's
27. library
28. lose
29. minute
30. necessary
31. piece
32. probably
33. quiet
34. quite
35. receive
36. remember
37. separate
38. soldier
39. stopped
40. studying
41. suppose
42. surprise
43. than
44. there, their, they're
45. threw
46. through
47. to, too
48. together
49. tried
50. truly
51. until
52. weather
53. went
54. were
55. where
56. which
57. whose
58. writing
59. yield
60. your, you're

GRADE EIGHT SPELLING LIST

1. accidental
2. accommodate
3. achieve
4. admittance
5. amendment
6. benefit
7. civilization
8. companies
9. continuous
10. deceive
11. definitely
12. delayed
13. description
14. detergent
15. dictionaries
16. disappoint
17. earliest
18. excitement
19. exercising
20. favorable
21. getting
22. heavily
23. humorous
24. influence
25. interested
26. interruption
27. issued
28. literature
29. losing
30. mathematics
31. mischievous
32. misspelled
33. mystery
34. naturally
35. neighboring
36. occurrence
37. original
38. permitting
39. pleasant
40. preferred
41. presence
42. regretted
43. secretaries
44. seize
45. shining
46. shriek
47. summarize
48. universities
49. unnecessary
50. weird

LANGUAGE: USAGE PARTS OF SPEECH

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that the noun/pronoun functions as the subject of the verb. (M)
2. that the noun/pronoun functions as the indirect and direct object. (M)
3. that the noun/pronoun functions as the object of the preposition. (M)
4. that the noun/pronoun functions as an appositive. (M)
5. that the noun/pronoun functions as a word of direct address. (M)
6. that the noun/pronoun functions as the predicate nominative. (F)
7. that the noun/pronoun has a plural form. (M)
8. that the noun/pronoun has a possessive form. (M)
9. that the noun/pronoun functions as the antecedent (Reference). (F)
10. that regular and irregular verbs have three principal parts. (F) (See page 169 Warriner's.) Examples:

    a. Judy hates spinach. (present regular)
    b. Karen hated suggestions. (past regular)
    c. Larry had hated summer school. (past participle)
    d. I drink eight glasses of water each day. (present irregular)
    e. He drank too much. (past irregular)
    f. We have drunk one pot of coffee. (past participle)

11. that verb tenses must be consistent. (M)
12. that the subject and verb must agree. (M)
13. that adjectives show degrees of comparison. (F) Examples:

    a. They bought a bigger car. (comparative)
    b. We went to the biggest circus. (superlative)
    c. Her meal was more expensive than his. (comparative)
    d. The diamond is her most expensive jewel. (superlative)

PARTS OF SPEECH

14. that this, that, these, those function as demonstrative adjectives when they precede a noun. (F) Examples:

    a. These are my books. (pronoun)
    b. These books are mine. (demonstrative adjective)

15. that adverbs show degrees of comparison. (F) Examples:

    a. Joe can run faster than Al. (comparative)
    b. Of all the boys, Joe runs fastest. (superlative)
    c. The river flows more rapidly here. (comparative)
    d. Of the three rivers, the Mississippi flows most rapidly. (superlative)

16. the correct use of negatives, i.e., avoiding the double negative. (M)

17. the corrections of the following sentence problems:

    a. the run-on. (M)
    b. the fragment. (M)
    c. errors in parallel structure. (I) Example:
        Running, swimming, and to eat are my favorite hobbies. (incorrect)
        Running, swimming, and eating are my favorite hobbies. (correct)
    d. misplaced modifiers. (F) Example:
        Gnawing a hole in the roof, Jack saw a squirrel. (incorrect)
        Jack saw a squirrel gnawing a hole in the roof. (correct)
    e. choppy sentences. (F) Example:
        The phone rang. Jane did not stop reading. She was absorbed in the story. (incorrect)
        Because Jane was absorbed in the story, she did not stop reading when the phone rang. (correct)
    f. padded sentences. (F) Example:
        On account of the fact that I had no money, I thought that I could not go to the ball game. (incorrect)
        Because I had no money, I thought that I could not go to the ball game. (correct)
    g. errors in direct/indirect quotations. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course (Primary)

2. The English Language - 8 (Supplementary)

3. The Macmillan English Series - 3 (Supplementary)

SUGGESTIONS: 1. Exercises in which students may demonstrate knowledge of usage and mechanics:

Warriner's:
- Verbs - p. 178, Ex. 12
- Pronouns - p. 196, Ex. B
- Comparison - p. 205, Ex. 5
- Placement of modifiers - p. 211, Ex. 9
- Capitalization - p. 231, Ex. C
- Punctuating and paragraphing - p. 271, Ex. 6
- Conversation - p. 271, Ex. 6

LANGUAGE: HISTORY OF LANGUAGE

GROWTH AND DEVELOPMENT OF ENGLISH

CONCEPT: Language has a traceable history and is constantly changing.

SKILLS: Students should be able:

1. to trace the growth and development of the English language.
2. to note how English has changed and is changing.
3. to cite the influence causing change in the English language.

INSTRUCTIONAL MATERIALS:

1. What's Behind the Word? (Primary)
2. The English Language: From Anglo-Saxon to American (AEP Unit Book) (Primary)
3. American College Dictionary (Supplementary)
4. The English Language - 8, pp. 91-95 (Supplementary)
5. The Macmillan English Series - 8, pp. 1-4, 9-10 (Supplementary)
6. Webster's New World Dictionary (Supplementary)
7. Words to the Wise (Reference)
8. People Say Things Different Ways (Reference)
9. Steps to Better Reading - Book 2 (Reference)
10. "Our Changing Language" (British-American differences) (record)
11. Filmstrips:

    Linguistic Backgrounds of English, Group I 9 inc. tape)
    - How English Traveled Overseas
    - The Geography of Language
    - Unusual Word Origins
    - Word Meanings and Change
    - Words Derived from Latin and Greek
    - Words Derived from Other Languages

12. A-V office films:

    Discovering Language: How English Changes in America (#4-644, 11 min.)
    Talking Hands (#8-12, 24 min.)

GROWTH AND DEVELOPMENT
OF ENGLISH

SUGGESTIONS:

1. One week should be devoted to the study of history of the English language.

2. Students may select from magazines and newspapers words that have recently been invented or come into use. Brand names and political terms are rich categories from which new words originate. The English Language - 8 (p. 95) has an exercise which asks students to coin words of their own.

3. Words to the Wise (Scholastic) has interesting exercises on roots and words borrowed from other languages, from the Bible, and from persons' names.

4. Students might use language to trace the origins of early settlers in Minnesota. List names for counties, cities, lakes, and classify them under Indian, French, etc.

5. The dictionary should be used to trace etymologies of words. Appendix 37 can be completed as a class game. Divide the class into two groups and give each student in each group a number. Example: There will be two one's, two two's, etc. Students will have closed dictionaries in front of them on their desks. Each student will have a worksheet. Teacher will call a section number of the worksheet, a word from that section, and a student number. The two students will compete to find the required information and put it on the board. One point is awarded to the team of the student who completes information first.

6. Two crossword puzzles may be used with this unit. They will be found in Appendices 38 and 39.

7. Study guide Appendix 40 is a good review of various aspects of language study.

8. Students can write dictionaries of their own, selecting 20 words of special interest to them--a sport, citizen band slang, current school slang, etc. Each entry should include pronunciation, part of speech, and definition. Students could illustrate the word with a drawing or by using the word in a sentence.

CONCEPT: Language is symbolic.

SKILLS: Students should be able:

1. to identify common symbols in everyday life.
2. to discuss the history of writing.
3. to discuss symbols for non-verbal language, such as Braille and Indian sign language.
4. to discuss the idea that language meaning depends on the culture in which it is used.

INSTRUCTIONAL MATERIALS:

1. Watch Read magazine for current articles on language. (Supplementary)
2. The English Language - 8, p. 93 (Supplementary)
3. What's Behind the Word?, pp. 25-32 (Supplementary)
4. A-V office film:

   Talking Hands (#8-12, Indian sign language, 24 min.)

5. Filmstrips:

   Linguistic Backgrounds of English, Group 2
   The Language of Culture
   Your Culture and Communications

SUGGESTIONS:

1. Review the idea that words are merely symbols, that a word is a convention with generally agreed-upon definitions. Overshoes could be overfoots if enough people agreed to it. Then discuss various universal symbols like a dove for peace. Have students give examples of symbols they are familiar with or bring examples from newspapers, magazines, etc.
2. Have students give examples of non-verbal communication (sign language, pantomime, international road signs, etc.).
3. Have students' names printed in Braille, if possible, and have them note dot arrangements for these letters. Perhaps a teacher for the blind could give a large group presentation.

4. Discuss the fact that meaning cannot be separated from social context. The meaning of a burp in two different cultures might be a good beginning. A burp in one culture might be a way of showing that one enjoyed a meal; in another, it might be considered uncouth. Another possibility might be a discussion of the best word for an object. Example: pen, plume, feder, stylo, stylus

5. Discuss ways in which men have communicated in a written form--from hieroglyphics to the development of the alphabet.

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate in oral or written form:

1. that words have both denotative and connotative meanings.
2. that a word can have many different meanings, depending on context.

INSTRUCTIONAL MATERIALS:

1. Check Read magazine for current language articles. (Supplementary)
2. The Macmillan English Series - 8, pp. 11(B), 25 (Supplementary)
3. The English Language - 8, p. 101 (Supplementary)

SUGGESTIONS:

1. Discuss the connotation of various words whose denotations are similar, such as stench and aroma. See Appendices 12 and 13.
2. Discuss the various meanings of common words like show, run, and play.
3. Students could give examples of how we use connotative words in our every day habit of comparing ourselves with others.

Examples:		
	You are fat.	I am husky.
	You are a cheapskate.	I am thrifty.
	Your shoes are worn out.	Mine are just well broken in.

LANGUAGE SPEECH

CONCEPT: Language is speech.

SKILLS: Students should be able:

1. to give a speech on a personal interest.
2. to gain more ease in speaking in a variety of situations.
3. to become more aware of their idiolect and what it shows about them.

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course, Chapter 24 (Primary)
2. English 8, Chapter 1, pp. 144-148, Chapter 11 (Supplementary)
3. The English Language - 8, pp. 56-57, 60-63, 65-72, 149-151 (Supplementary)
4. The Macmillan English Series - 8, Chapter 9 (Supplementary)
5. "Just for Laughs," Andy Griffith, Capitol Records (football selection) (record)
6. Oral Activity Evaluation Form
7. Learning Discussion Skills Through Games (Reference)

SUGGESTIONS:

1. The material in Chapter 1, English 8, can show students how they reveal themselves through their speech. In Chapter 10, pp. 144-148, "Eye Dialect in Literature" shows how writers reveal character by adjusting writing to reveal dialect. After listening to the Griffith record, the teacher might ask, "What do we know about the speaker from just listening to him speak?"
2. The teacher should provide many opportunities for students to participate orally. There should be continuous work on speech through such activities as class discussion, panels, oral reading of poetry and prose, oral reports, small group discussions, memorization of poetry and prose, and dramatization. See Appendix 20.
3. For oral book report ideas, see Appendix 18.
4. In Learning Discussion Skills Through Games, discussion skills are taught in segments such as "Recognizing the Value of All Contributions" or "Responding to Other Contributions" by specific activities. There are also activities prescribed for particular problems such as "Straying Off the Topic" or "The Inhibited Group."

ORAL ACTIVITIY EVALUATION

NAME _____

PERIOD/TEACHER _____

DATE _____

ASSIGNMENT: _____ SCORE/GRADE: _____

I. CONTENT	COMMENTS
A. Introduction _____	
B. Body _____	
C. Conclusion _____	

II. TECHNIQUES	COMMENTS
A. Posture/Stance _____	
B. Eye Contact _____	
C. Volume _____	
D. Voice Variety _____	
E. Facial Expression _____	
F. Rate of Speaking _____	
G. Smoothness of Presentation _____	
H. Use of Standard English _____	

Expository Composition should be focused upon in the junior high.

ORAL AND WRITTEN COMPOSITION

PARAGRAPH STRUCTURE

EXPOSITION

CONCEPT: The single expository paragraph has structure.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that the topic sentence contains the one controlling idea to which all other sentences relate. (M)

2. that in selecting a topic the following should be considered: interests, limitation of the topic, and the purpose of the composition. (M)

3. that in paragraph development, four kinds of details are used: facts, examples, incidents, and reasons. (M)

4. that the paragraph must be coherent; that all of its sentences are logically connected through chronological order, order of importance, or order of location. (M)

5. that the clincher (concluding) sentence refers to the topic sentence without repeating it and summarizes the whole idea that has been developed. (M)

6. that to avoid monotony in a paragraph the length of sentences should be varied. (M)

7. that transitions are words and phrases used to indicate how details are related to one another in a paragraph. (F) Examples:

before	the second step
first	meanwhile
next	later
afterward	last of all
then	

8. that an effective title will suggest what the composition is about, will be short, should arouse the reader's curiosity, and should fit the selection. (M)

PARAGRAPH STRUCTURE

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course, Chapter 20 (Primary)
2. Thorndike Barnhart Intermediate Dictionary (Primary)
3. "Composition Handbook," Rochester Junior High School (Supplementary)
4. Composition: Models and Exercises - 8 (Supplementary)
5. Roget: Thesaurus

SUGGESTIONS:

1. Four and one-half weeks should be devoted to expository writing integrated with language and literature activities.
2. Students may practice paragraph skills by explaining a process or giving directions. Possible assignments: "A Thousand Topics for Composition: Revised," pp. 12-13.
3. After discussion of some exercises and models, students should write descriptive paragraphs using a specific order and keeping a consistent point of view. See Appendix 42. As many of the five senses as are appropriate to the description should be used. Possible assignments: Composition: Models and Exercises, pp. 48, 8, 88.
4. Students might give one-minute performances in which they describe something using a specific order, a consistent point of view, and as many of the five senses as are appropriate to the description.
5. After the aspects of character description have been covered, students may write descriptions of a person, revealing more than just physical appearance and leaving a dominant impression. Students should use comparison when helpful. See Appendix 49. Possible assignments: "A Thousand Topics for Composition: Revised," pp. 9-10; Composition: Models and Exercises - 8, pp. 5, 80; and English - 8, p. 194. This assignment may also be presented orally through role-playing or the "Who Am I" game.
6. Students may develop essay writing skills by writing an opinion or persuasion paragraph. Possible assignment: "A Thousand Topics for Composition: Revised," pp. 14-16.
7. Each of the students may be encouraged to coin a new word for a discovery, invention, or product after which each may give a three-minute sales talk in an attempt to persuade the class to invest in the new item. (This suggestion might also be applied in a language study of word formations where new words result from blending or the formations of acronyms.)

8. Teachers should make frequent use of essay questions. This could be closely correlated with literature. Answers may range from one sentence to one paragraph in length.

9. Students should be given many opportunities to express themselves on subjects of a personal/imaginative nature. Keeping a journal provides opportunities for this. See Appendix 48.

10. Students could learn to develop topic sentences by using a worksheet such as Appendix 1.

11. A possible test after studying paragraph development might include:

    I. Topic
    II. Topic sentence
    III. Support method
    IV. Plan of organization
    V. Outline of support material
    VI. Paragraph

    (Refer to Warriner's, p. 414)

12. In order to emphasize the difference that an audience can make, give students a choice of "audiences." They may choose two to address: incoming seventh graders, the principal, or a pen pal. Emphasize the differences in vocabulary, formality, and type of information conveyed in writing about their school. In the letter to the principal, suggest a diplomatic approach. (If they have a complaint, preface it with something positive.) To the sixth or seventh grader suggest that they consider what they were concerned about when they were coming here. Finally, to the pen pal, again recommend that they think about what they'd like to know from a pen pal. Have real pen pal audiences available, sixth graders to write to, and pass on the letters to the principal.

13. See Appendices 17 and 18 for book report suggestions.

14. Before working on the use of specific nouns and verbs, students should become familiar with the use of the specialized dictionaries: thesaurus and dictionary of synonyms and antonyms. See Appendix 19.

15. For practice in using more specific nouns, students might do the exercise in Appendix 35.

Expository Composition should be focused upon in the junior high.

ORAL AND WRITTEN COMPOSITION — THREE-PARAGRAPH STRUCTURE

EXPOSITION

CONCEPT: The single expository paragraph can be expanded to three paragraphs.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. that an introductory paragraph includes the purpose/thesis sentence, additional information about the topic to create interest, and a transitional sentence which leads to the body paragraph. (I)
2. that the body paragraph develops the topic further by giving facts, incidents, examples, or reasons. (I)
3. that the concluding paragraph summarizes the ideas or restates in different words the purpose/thesis sentence. (I)

INSTRUCTIONAL MATERIALS:

1. "Three-Paragraph Composition Form and Models"--Appendices 57--57-8. (Primary)
2. Warriner's English Grammar and Composition - Second Course, Chapter 21 (Primary)
3. Thorndike Barnhart Intermediate Dictionary (Primary)
4. "Composition Handbook," Rochester Junior High School (Supplementary)
5. Composition: Models and Exercises - 8 (Supplementary)
6. Ideas for Teaching English, NCTE (Reference)
7. Roget: Thesaurus
8. "Organizational Patterns for Oral/Written Composition" (classroom chart)
9. Transparency for the three-paragraph essay--Appendix 57

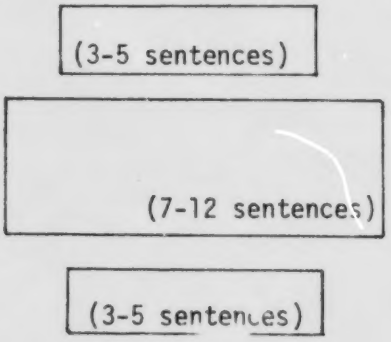
SUGGESTIONS:

1. Because the three-paragraph composition is introduced in eighth grade, students should be led slowly through the step-by-step process of writing the introductury paragraph, the body paragraph, and the concluding paragraph. It is easier for students to write their first three-paragraph themes on topics with which they are familiar or on which they have definite opinions. In this way they can concentrate primarily on the organization process rather than on both the development and the organization processes. The more familiar the student is with the topic, the easier it is for the student to organize the ideas into three paragraphs.

2. One approach to teaching the three-paragraph composition is to ask the students to select one of their previous one-paragraph papers and to revise it slightly by developing it into a three-paragraph composition. This process is quite mechanical in some ways, but students can easily transfer their learning from the single paragraph to a multi-paragraph composition. Also, a "finished" composition written earlier becomes a "working" copy for a slightly longer paper. For example, the single paragraph probably opened directly with the topic sentence. In the three-paragraph essay the topic sentence may also open the paper, or it may follow the opening "gain attention" sentences of the introductory paragraph.

3. Although the concept of transitions has been taught previously in conjunction with writing single paragraphs, students will need help in using transitional devices between the paragraphs of a composition.

4. A teacher may want to ask the students to use different sizes of cards when they are writing the rough draft of their first three-paragraph essay: a 3 x 5 card for the introduction, a 5 x 8 card for the body, and a 3 x 5 card for the conclusion. An alternative is to have the students draw boxes on their paper. These procedures give students an overview of the format of the composition and reduce the frustration of writing what appears to be a "big paper." The task, therefore, is reduced to "developing" three cards or boxes:



5. In assigning the first three-paragraph essay, the teacher may want to collect, check, and discuss the rough draft or cards for form before the final draft is written. This practice allows the student to revise and correct those problems which he/she and the teacher have discussed. In the process, the chances of success on the final copy are increased. It is important that the student succeed in this initial experience of writing a longer essay.

6. The fact that most eighth graders have strong opinions on many topics and enjoy writing about personal experiences should serve as a basis for their essays. Following are some examples of thesis sentences which students could use or revise in writing three-paragraph themes.

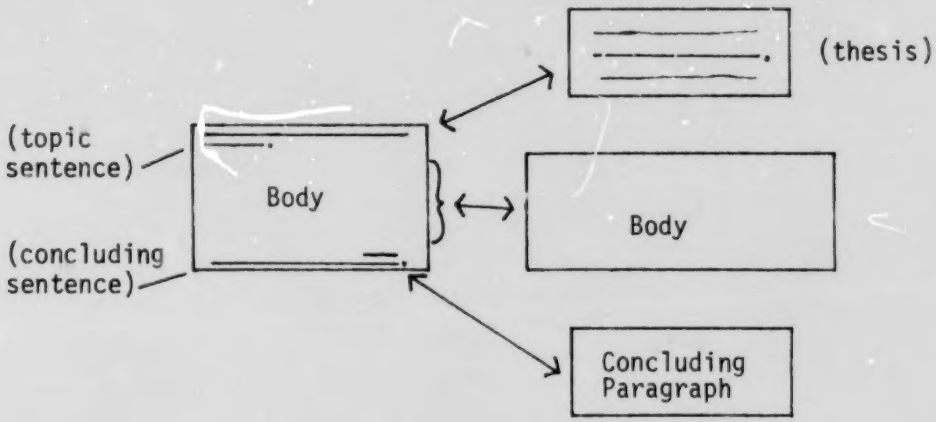
   a. A teenager should receive a weekly allowance.
   b. Boys (girls) have more privileges than girls (boys) have in school and at home.
   c. The most exciting experience I had was _____.
   d. I learned the hard way that I should listen to good advice.
   e. Our house is a picture of confusion nearly every morning before breakfast.
   f. Football is the most exciting of all sports.
   g. A good education means more than getting high marks in school.
   h. Our school should have an honor roll for students who get a B average or higher.
   i. Being an eighth grader is like being the middle child in a family.
   j. Junior high students should not have assignments to complete outside of school.

7. In planning their body paragraph, students will find it easier to list at least three reasons to support their opinion before they begin to write their paper. If each reason requires a couple of sentences of development, the body paragraph should be well developed. Also, the three reasons can be preceded with transitional words, such as first, second, third, next, finally, also, etc.

8. Students who have difficulty stating their thesis sentence may find it easier to preface it with the three words "I believe that . . . ." ("Do you have at least three reasons for your opinion?") The three words are then crossed out when the student is revising the composition.

   ~~I believe that~~ Junior high students should not be required to take swimming class.

9. To help students see the similarities and differences between the one-paragraph and the three-paragraph composition, the teacher can diagram both forms on the board and discuss them with the class.



10. After students have written their first three-paragraph composition and it has been returned, corrected, and filed, the form and procedures for writing this paper will be more effectively retained if the next three-paragraph essay is written within several weeks.

11. A rather mechanical, though helpful, procedure in teaching organization of the three-paragraph essay is to have students write the introductory paragraph in one color, the body in a second color, and the conclusion in a third color. This rudimentary procedure in the composing process will help many students retain the format of this composition. Moreover, asking the students to underline their thesis sentence will guide them in developing their ideas on only one specific topic.

Personal/Imaginative composition should be focused upon in the junior high.

ORAL AND WRITTEN COMPOSITION — TYPES

PERSONAL/IMAGINATIVE

CONCEPTS:
1. Personal experiences and associations may serve as the basis for composition.
2. Creativity and imagination in composition are desirable.

SKILLS: Students should be able to demonstrate in either oral or written form:

1. the ability to use imagination and observation.
2. the skills of paragraph writing and dialogue.
3. the ability to create effective word pictures using sensory imagery.

INSTRUCTIONAL MATERIALS:
1. Warriner's English Grammar and Composition - Second Course, Chapter 19 (Primary)
2. Thorndike Barnhart Intermediate Dictionary (Primary)
3. "Composition Handbook," Rochester Junior High School (Supplementary)
4. Composition: Models and Exercises - 8 (Supplementary)
5. Adventures for Readers, Book 2 (Supplementary)
6. Reflections on a Gift of Watermelon Pickle (Supplementary)
7. SRA Writing Lab (Supplementary)
8. The Roberts English Series - 8 (Reference)
9. "A Thousand Topics for Composition: Revised" (Reference)
10. Right Is Write (game/kit)
11. Webster's Instant Word Guide (Supplementary)
12. Roget: Thesaurus

TYPES

13. A-V office films:

Study in Wet (#4-432, 7 min.)
Take Time to See (#4-428, 10½ min.)
Rainshower (#8-757, 14½ min.)
Skater-Dater (#8-685, 18 min.)
The Giving Tree (#4-639, 10 min.)
Up Is Down (#4-685, 6 min.)
Dunes (#4-221, 8 min.)

14. Filmstrips:

Fresh Perspectives in Composition:
Stop Looking and Start Seeing (inc. record)
Developing Concrete Details
Discovery I: To See, Eyegate (inc. record)
Come to Your Senses (inc. record)

SUGGESTIONS:

1. Four and one-half weeks should be devoted to personal/imaginative composition, integrated with language and literature activities.

2. In connection with the language unit, students may imagine that they have made a new discovery, invention, or product. They should give it a name by coining a word of their own.

3. Students may do exercises on comparison--simile and metaphor. Emphasize avoidance of trite phrases. Emphasize the common element in order to make an effective comparison. See Appendices 5, 6, 41.

4. After discussing some models and doing some exercises with good examples of the three senses, students may write a descriptive paragraph using specific words of taste, touch, and smell and comparison when helpful. Possible assignment: SRA Notebook, pp. 23-24.

5. Students should be given many opportunities to express themselves on subject of a personal or imaginative nature. Much of this may be correlated with literature. Examples: Students write or tell an ending for "The Lady or the Tiger?" Students create their own folk hero. (See literature short story unit and folklore unit.)

6. If students create own folk hero, or even invent a new story using a previously established hero such as Paul Bunyan, they should present their ideas orally. This becomes storytelling and will involve speech preparation.

7. Correlate descriptive poetry with this section on descriptive writing. Note special words and comparisons used. Do some writing or descriptive poet[illegible] (See literature section, poetry unit.)

8. After discussion of some models using good sight and sound words, students should write a descriptive paragraph using details of sight and sound. Possible assignments:

   a. SRA Notebook, pp. 18-19
   b. Composition: Models and Exercises - 8, p. 8 (1), p. 80 (2, 3)
   c. Without using the words below, students write a word picture that gives an impression of one of the following:

a cold day	a bad storm
a lonely spot	a noisy crowd of people
a dark night	an untidy room
a busy street corner	a severe pain

9. Possible types of writing:

   dialogue (See Appendices 31 and 32.)
   fantasies
   journal (See Appendix 48.)
   peotry
   wishes/dreams
   autobiography
   advertisements
   legend/tales/fables/myths/plays/skits/role-playing
   narratives

10. Students may write autobiographical experiences. The writing of personal experiences may be correlated with autobiographical selections from literature. Example: After reading Byrd's "Alone," students could write about a frightening experience or a time when they were alone. For more suggestions, see Appendix 4.

11. Students may give very brief personal experience speeches to a small group before writing autobiographical experiences. This may be used at the beginning of the year for brief introductions of the students. (See "Who Am I?" game, suggestion #6 in literature section - autobiography units.)

12. Students may choose an idea noun and tell what they think it might be, what it smells, tastes, sounds, and feels like. See Appendix 34. Example:

    Patriotism is bright blue and red.
    It smells like cherry blossoms.
    And tastes like Boston baked beans.
    It sounds like fifes and drums.
    It feels as bold as a hero.

13. Students can develop vivid, specific nouns and adjectives by using a worksheet such as Appendix 2.

14. Following the study of the novel, students might write/draw character illustrations. See Appendix 9.

15. An exercise on writing sentences using personification may be found in Appendix 16.

16. The short film Up Is Down might be used as a kick-off assignment for autobiography unit or values clarification exercises. Since the film is only six minutes long, it could be shown twice with a discussion of vocabulary and theme between showings. Possible writing/discussion topics: society's pressures to conform; types of persons the boy in film symbolizes; effects of advertising on the individual's opinion; reaction of society toward those persons or groups of persons who are "different," respect for different points of view.

17. After seeing the film Rainshower students may write cinquains. Students may choose any aspect of the film for their subject: for example, a raindrop, the waddling duck, thirsty ground, etc.

18. In using Skater-Dater, ask the students to retell a segment of the story from a particular viewpoint. For example, telling the episode of the woman throwing gravel from the woman's standpoint, the showdown from the viewpoint of the girl or one of the boys on the sideline. Students will need to use their imaginations to develop a short background of what else had happened to a person such as the woman in the office or the man with the hose to cause them to react as they did.

19. Possible writing assignments could result from showing two short films, A Study in Wet and Dunes. The two can be contrasted and compared. A Study in Wet is made up entirely of water pictures and sounds; Dunes is sand and dry, parched desert.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

BUSINESS LETTERS

CONCEPTS: Business letters have a definite form.

SKILLS: Students should be able to demonstrate the skill of writing business letters. (F)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Second Course, pp. 468-479 (Primary)
2. Macmillan English Series - 8, pp. 154-158 (Primary)
3. The English Language - 8, pp. 188-191 (Primary)

SUGGESTIONS:

1. Students should learn the accepted form of a business letter and the 5 C's: to be complete, clear, concise, courteous, and correct.
2. Students should write a business letter and an envelope for at least one of the following letters:

   a. Letter of request (for information on free materials)
   b. Order letter
      1) One item
         Paragraph 1: What are you ordering?
         Paragraph 2: How are you paying for it?
      2) More than one item (See p. 191 of The English Language - 8 for a good example.)
   c. Letter of complaint
      1) Paragraph 1: What was bought or ordered?
      2) Paragraph 2: What do you wish done?

   Since the letter of request does not involve money, students may wish to send this letter.

3. Students can also express complaints through use of role-playing situations.

Name _____

MANUSCRIPT FORM

Proofread carefully before making your good copy.

I. Use a full sheet of white paper. Wide-lined is preferred.

II. Use blue or black ink.

III. Use the following form for your good copy:

A. Cursive writing is preferred. If you print, there must be a clear difference between small and capital letters.

B. Write neatly and legibly.

C. In the extreme upper right-hand corner, write your first and last name, your class period and your teacher's name, and the due date of the assignment. Example:

Harry Fosdick
Period 4 - Mr. Kotter
December 1, 1976

D. Leave margins on the left and right. If you use notebook paper, the red lines on front and back should be your guides. Otherwise, your margins should be approximately one inch on each side.

E. Write on one side of the paper only.

F. If using more than one sheet, staple papers together in the upper left corner.

IV. Title:

A. Center the title on the first line.

B. The title is not underlined or in quotation marks.

C. Use a question mark or exclamation mark, if needed. A period is not necessary.

D. Skip one space under the title before you begin to write your first paragraph.

V. Numbers:

A. In general, write out numbers if they can be expressed in one or two words. In a series of numbers if some must be expressed in Arabic numerals, write all in Arabic numerals. Example:

1. I owe two hundred dollars.
2. The scores were 4, 83, 145, and 187.

B. Write dates and addresses in numerals. Examples: February 5, 1954
18 Circle Drive

VI. Abbreviations:

121

A. Avoid abbreviations.

B. Write out the word and.

SYMBOLS FOR CORRECTION OF WRITTEN WORK

The Symbol	What it Means	Comp. Hdbk. Rule No.
AWK	Awkward, clumsy sentence	25a
NC or ?	Meaning of word, phrase or clause not clear or inappropriate	25a
Frag	Incomplete sentence	2
RO	Run-on sentence	3
¶	Paragraphing error	-
Agr	Subject-verb agreement	13
Ref	Indefinite reference; pronoun-antecedent agreement	17d, e
Tense	Shift in verb tense	14
MM	Misplaced modifier	25a
P	Punctuation fault	4-11
Cap	Capitalization error	12
∧	Word left out	25b
X	Word(s) to be omitted	25b
Rep	Repetition	25a, b
WW	Wrong word used	24
Sp or (easyly)	Spelling error	23
Per	Shift in person	22
//	Lack of parallel structure	15
Syl	Syllabication	8a
WO	Write out	23b

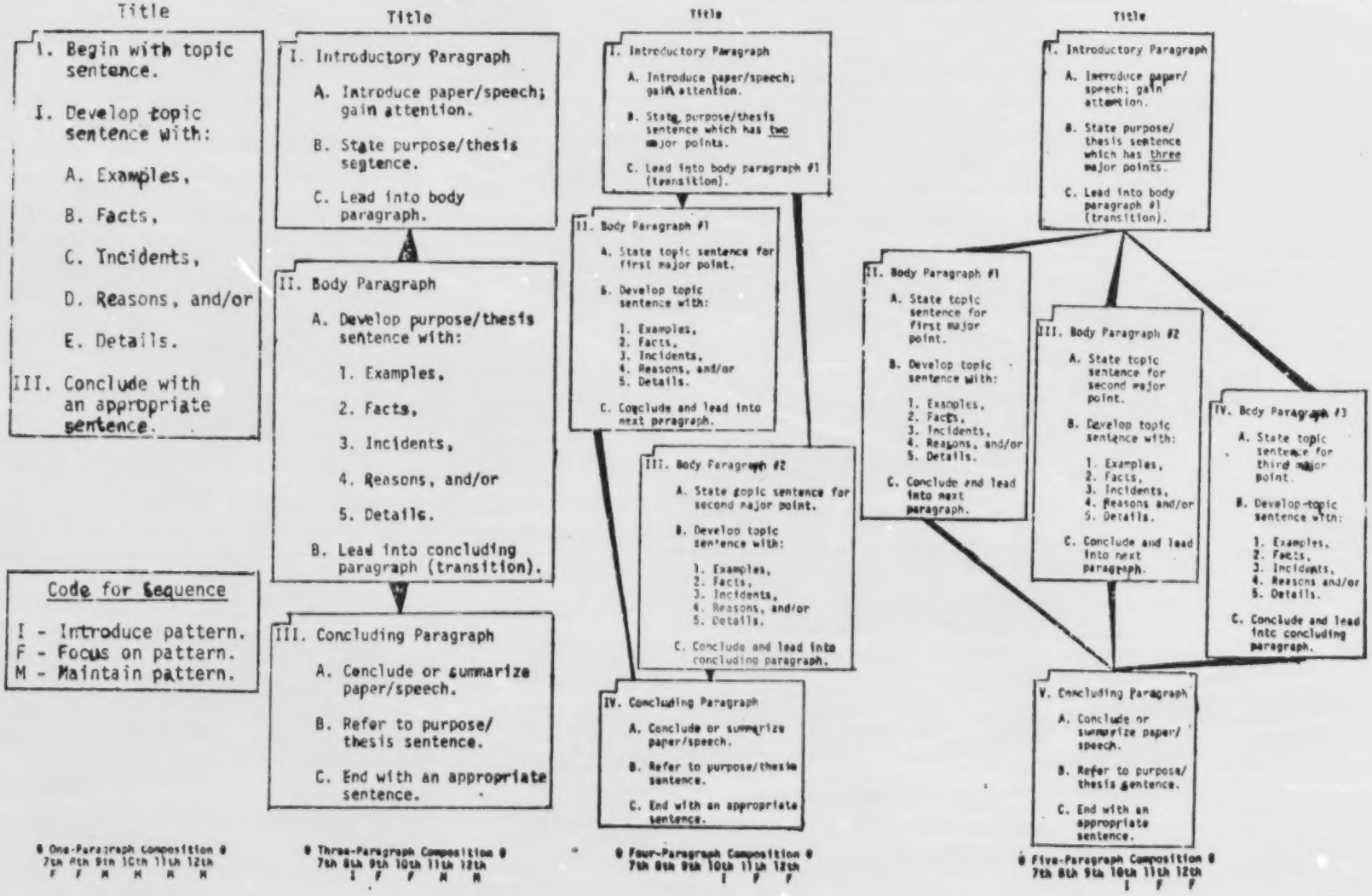
STANDARD ABBREVIATIONS FOR STATES

These are from the U. S. Government Printing Office Style Manual. The two letter abbreviations listed in parentheses are authorized for use with zip codes.

Alabama	(AL)	Missouri	(MO)
Alaska	(AK)	Montana	(MT)
Arizona	(AZ)	Nebraska	(NE)
Arkansas	(AR)	Nevada	(NV)
California	(CA)	New Hampshire	(NH)
Canal Zone	(CZ)	New Jersy	(NJ)
Colorado	(CO)	New Mexico	(NM)
Connecticut	(CT)	New York	(NY)
Delaware	(DE)	North Carolina	(NC)
District of Columbia	(DC)	North Dakota	(ND)
Florida	(FL)	Ohio	(OH)
Georgia	(GA)	Oklahoma	(OK)
Guam	(GU)	Oregon	(OR)
Hawaii	(HI)	Pennsylvania	(PA)
Idaho	(ID)	Puerto Rico	(PR)
Illinois	(IL)	Rhode Island	(RI)
Indiana	(IN)	South Carolina	(SC)
Iowa	(IA)	South Dakota	(SD)
Kansas	(KS)	Tennessee	(TN)
Kentucky	(KY)	Texas	(TX)
Louisiana	(LA)	Utah	(UT)
Maine	(ME)	Vermont	(VT)
Maryland	(MD)	Virginia	(VA)
Massachusetts	(MA)	Virgin Islands	(VI)
Michigan	(MI)	Washington	(WA)
Minnesota	(MN)	West Virginia	(WV)
Mississippi	(MS)	Wisconsin	(WI)
		Wyoming	(WY)

Rochester Public Schools
Rochester, Minnesota

Organization Patterns For Oral/Written Compositions


Title
I. Begin with topic sentence.
I. Develop topic sentence with:
A. Examples,
B. Facts,
C. Incidents,
D. Reasons, and/or
E. Details.
III. Conclude with an appropriate sentence.
Code for Sequence
I - Introduce pattern.
F - Focus on pattern.
M - Maintain pattern.
One-Paragraph Composition
7th 8th 9th 10th 11th 12th
F F M M M M
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence.
C. Lead into body paragraph.
II. Body Paragraph
A. Develop purpose/thesis sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
B. Lead into concluding paragraph (transition).
III. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Three-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F M M
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence which has two major points.
C. Lead into body paragraph #1 (transition).
II. Body Paragraph #1
A. State topic sentence for first major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into next paragraph.
III. Body Paragraph #2
A. State topic sentence for second major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into concluding paragraph.
IV. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Four-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence which has three major points.
C. Lead into body paragraph #1 (transition).
II. Body Paragraph #1
A. State topic sentence for first major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into next paragraph.
III. Body Paragraph #2
A. State topic sentence for second major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons and/or
5. Details.
C. Conclude and lead into next paragraph.
IV. Body Paragraph #3
A. State topic sentence for third major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons and/or
5. Details.
C. Conclude and lead into concluding paragraph.
V. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Five-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F

LITERATURE | GRADE EIGHT | AMERICAN FOLKLORE

CONCEPTS:

1. Our literary tradition and cultural heritage have been heavily influenced by folklore.
2. Lacking technology and often literacy, early settlers presented folklore in oral form, and this was passed from person to person and seldom recorded.
3. Many non-historical folk characters probably never existed in oral tradition but were created by professional writers to satisfy America's demand for cultural heritage (folklore).
4. From earliest recorded time to the present, man has needed heroes and has been interested in the supernatural.
5. The earliest American folklore belonged to the Indian.
6. Americans--from Indians on--created folklore to explain how things came about, to explain why things are as they are (natural phenomena), to provide humor, and to give moral instruction.
7. Folklore continues to grow around us, such as the tales about Old Man Whitewater, Stop 'n Go Joe, or snipe hunting.

SKILLS:

1. Students should be able to identify the following terms: "tall" tale, folklore, superstition, supernatural, hero/heroine. (F)
2. Students should be able to write an example of hyperbole. (F)
3. Students should be able to define and use new words. (F)
4. Students should be able to recognize current folklore and either write or tell tales that they have heard. (F)
(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Adventures for Readers, Book 2
   "The Legend of Sleepy Hollow"
   "Evangeline"
   "Paul Revere's Ride"
   "Casey at the Bat"
2. American Folklore, Peter Poulakis
3. Lore of Our Land, Lee and Roberson
4. A Western Sampler

5. Folklore and Fable (set of 4 filmstrips and 4 tapes)
   Dracula
   Pecos Bill
   Magic and Superstition
   Folkmusic

6. Are You Superstitious? (paperback)

7. "True Tales of Minnesota" from 101 Best Stories of Minnesota

8. How Did It Begin? (paperback)

9. English - 8, Chapters 4 and 9 (Addison-Wesley)

10. American Folklore and Legends

11. Understanding Folklore (booklet by Louise Russell)

12. "American Folklore," reprint from Compton's Picture Encyclopedia

13. "The Creation," James Weldon Johnson

14. "Song of Hiawatha," Henry Wadsworth Longfellow

15. A-V office films:

    The Midnight Ride of Paul Revere (#8-59, 11 min.)
    James Weldon Johnson (The Creation) (#8-82, 12 min.)
    Geronimo Jones (#8-641, 21 min.)
    Sioux Legends (#8-53, 20 min.)
    Knight of the Trail (#12-507, 22 min.)
    The Western Hero (#12-898, 24 min.)

SUGGESTIONS:

1. Two weeks should be devoted to folklore, not including related language and composition activities.

2. Choose selections from the sources listed so that you have examples of Indian tales, Black folklore and songs, tales of the supernatural, folk heroes, and Western stories.

3. English - 8, pages 125-138, may be used for discussion on the origin of myths, tales, and heroes. Composition ideas are also given.

4. Compare three creation stories: the Hebrew version from Genesis; "The Creation," by James Weldon Johnson; and an Indian version. Refer to creation stories from Norse, Roman, and Greek mythology read in seventh grade. See Appendix 52. The film James Weldon Johnson can be used with this activity.

5. English - 8, pages 58-67, may be used for a discussion of how legends originate about real historical characters, such as the story of George Washington and the cherry tree.

6. Students may keep charts on any of the five areas of folklore, filling in material on stories discussed in class and having space for outside assignment. Sample chart for folk heroes:

Title of Story	Hero/Heroine Main Character	Occupation	Outstanding Qualities or Achievements

7. Crossword puzzles, such as "An American Song Bag" and "Folklore Heroes, Heroines, and Critters," found in TAB crossword book, might be used for variety. See Appendix 51.

8. In discussion of exaggeration, students may be asked to choose comparisons which form the greatest hyperboles and try to "top" some hyperboles they are given. Example: He was so tired he had to lean against the building to sneeze.

9. These are characteristics of a "standard" Western that might be used in the discussion of Western stories:

   a. Most Westerns have a good guy and a bad guy.
   b. The good guy is usually good-looking, smooth-spoken, neatly dressed, skillful with a gun, shy with women, etc. He may be a stranger or a lawman.
   c. The bad guy or "heavy" is usually without the winning traits of the good guy. He is usually dishonest, tricky, a bully, etc.
   d. Often the conflict is between the bad guy and the honest townspeople or ranchers, and precedes the appearance of the good guy. The good guy is often outnumbered by the bad guys.
   e. Through action (a chase, a fist fight, a gunfight, etc.), the good guy triumphs over the bad guy.
   f. Cowboys are almost always white, not Negro or Mexican-American. Students may then be critics, reading a Western story or novel or viewing a Western movie or TV show, and judging whether it is "standard" or "non-standard" by citing specific examples of characteristics.

10. Possible essay question: "The legends and the yarns get down to the roots of the people--they tell a good deal about what people admire and want . . . ." Think about the "tall" tales and folk heroes you've read about. What is one characteristic you think people admired? Prove by giving two different specific examples of how this characteristic was brought out in American folklore you read.

11. Discuss modern heroes and their characteristics.

12. Possible writing assignments:

    a. Can you think of instances in which the supernatural seemed to have been at work? Can you explain these cases?
    b. Perhaps you have a pet superstition in your family. Write a paragraph about it, telling what the superstition is, and how you think it started for you or your family.

13. As a review of this unit, have students do a two-minute characterization of a folklore character (suggestion of a costume requested). Students may wish to participate in some storytelling in groups. Before this they should be introduced to some presentation skills, such as facial and vocal expression plus movement and gesture.

14. Have students relate tales of the supernatural or experiences that they know about concerning the occult.

15. Note activities section after each unit in Lore of Our Land.

16. Students may orally present to the class examples of folk tradition from their own family background, the local area, or the state of Minnesota. See Appendix 53 for a list of possible oral folklore projects.

17. The film Geronimo Jones depicts a young Apache boy torn between the values of his grandfather and those of contemporary white society. Possible discussion/writing topics:

    a. Conflict - What forces push the boy toward white values? What forces hold him back?
    b. Symbolism - What things or ideas are represented by the necklace? the telveision set? the storekeeper? the observatory? the school? the grandfather? the cousin?
    c. Irony - What is ironic about the boy's gift to his grandfather?

18. Midnight Ride of Paul Revere can be used to show how an historical incident is transformed by legend. Students can list the differences between the two while they watch the film.

CONCEPTS:

1. Autobiography gives insights into the personal experiences of others. It helps students to become more sensitive to their inner resources as they explore their own experiences.
2. Autobiography records individual achievements and contributions to society.
3. Autobiography aids in the discovery of character elements which contribute to success and satisfaction in life. It helps students to find out what others consider important and how others exist in their environments.
4. Autobiography helps students understand people of other times and backgrounds different from their own.

SKILLS:

Students should be able to:

1. define auto, bio, and graph. (F)
2. explain the difference between biography and autobiography. (F)
3. define and use new words. (F)

INSTRUCTIONAL MATERIALS:

1. Adventure for Readers, Book 2
   "The Night the Bed Fell," Thurber
   "Yes, Your Honesty," Papashvily
   "Cub Pilot on the Mississippi," Twain
   "Alone," Byrd
   "The Countess and the Impossible," Thurman
   "Nightmare in the Stratosphere," DeSalis
2. Literature II
   "The Dump Ground," Stenger
   "Deep Water," Douglas
   Refer to Part Four/Non-fiction (pp. 131-244)
3. Man in the Expository Mode - 2
4. All Around America
   "This Life I've Led," Zaharias
   "The Diary of Anne Frank," (excerpt)
5. English - 8, Chapter 2
6. Courage
   "I Swam for 21 Hours," Bell
7. Anne Frank: The Diary of a Young Girl

8. Cheaper by the Dozen, Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey

9. A Choice of Weapons, Gordon Parks (abridged)

10. A-V office films:
    Mark Twain: Background for His Works (#8-218, 13 min.)
    The Legacy of Anne Frank (12-551, 29 min.)
    The Weapons of Gordon Parks (#12-580, 30 min.)

    Rental Films:
    Mark Twain: Biography
    Cheaper by the Dozen

11. Records:
    "Thurber Carnival"
    "Anne Frank: Diary of a Young Girl"
    "Choice of Weapons"

12. Filmstrips:
    Mark Twain: Mississippi Days, Out West (inc. record)
    Samuel Clemens (Mark Twain)
    They Have Overcome: Gordon Parks (inc. record)

SUGGESTIONS:

1. Approximately one and one-half weeks should be devoted to this unit, not including related language and composition activities.

2. See English - 8, Chapter 2, for discussion, examples, and assignments in the area of autobiography.

3. Use stories such as "Alone" and "Nightmare in the Stratosphere" to open the way for recounting of personal experiences by students.

4. Have students write personal poetry, short autobiographical experiences, and make a collage or treasure box. See Appendix 4.

5. The beginning of this unit is an appropriate time for value clarification exercises such as "Twenty ways I like to spend my time." After the list is complete, students codify their choices with:
    $ - costs $3.00 or more
    A or P - alone or with people
    B - if it's something they want to get better at
    They can then draw some conclusions about the specifics they have in front of them. See Appendix 3.

6. A good introduction to the Autobiography Unit is to play the game "Who Am I?" Students are asked to write down everything they know about their English teacher that can't be learned by looking, i.e., not physical characteristics. After a few minutes, stop them, and have them write down everything they know about the person to their right (or left). Again, nothing physical should be mentioned. Students are not to ask questions. Finally, have students write down everything they know about themselves. These lists might be used as ideas for future autobiographical writing assignments.

7. Students should become familiar with biographical dictionaries in the library so that they can locate additional information concerning the persons about whom they read in the autobiography unit as well as locate short biographical information on any other persons they might be interested in.

8. For an oral activity, students might select and read autobiographies from the library. Working in pairs, the students role-play an interview, one student portraying the host and the other the guest (character from book). See Appendix 28.

CONCEPTS:

1. The novel has a more complex structure than the short story.
2. The novel is usually too long to read at a single sitting.
3. The novel should be read for enjoyment and information.
4. The author often uses historical background in a work of fiction.
5. The novel shows how the times affect the development of a character.

SKILLS: Refer to the Scope and Sequence Chart for skills to introduce and maintain.

INSTRUCTIONAL MATERIALS:

1. Mrs. Mike, Benedict and Nancy Freedman (the story of Katherine Mary Flannigan)
2. Lantern in Her Hand, Bess Streeter Aldrich
3. Light in the Forest, Conrad Richter
4. Shane, Jack Schaefer
5. Rumble Fish, S. E. Hinton
6. The Summer of My German Soldier, Bette Greene
7. Films:
   Shane, Films, Inc. (possible rental, full length)
   Light in the Forest, Films, Inc. (possible rental, full length)
8. Filmstrips:
   Light in the Forest, Walt Disney filmstrips
   True Son, American Frontier Boy

SUGGESTIONS:

1. The eighth grade will introduce the novel as a longer prose work. Two and one-half weeks, not including related language and composition activities, will be devoted to the novel.
2. A selection of novels should be offered to provide the student an alternative to reading a common novel. See Appendices 8 and 30.
3. Possible projects to be used with the novel can be found in Appendix 7.

4. A character illustration assignment that could be used after studying a novel is Appendix 9.

5. For a possible study guide of definitions of terms, see Appendix 10.

6. Composition should be an integral part of the novel unit. For some possible writing assignments, see Appendices 21, 22, 23, and 24.

7. Some possible oral or written activities that could be incorporated into the novel unit are Appendix 25.

8. Some ideas for possible projects after reading The Light in the Forest can be found in Appendix 26.

9. An autobiographical puzzle in which students find personality traits can be found in Appendix 43.

CONCEPTS:

1. Poetry is written to be read aloud.
2. Poetry is one way people express emotions and ideas.
3. Poetry contains a variety of figurative language and symbolism.
4. The conciseness of poetry is part of its beauty.
5. Poetry should be read for enjoyment.
6. Poetry takes many forms.

SKILLS:

Students should be able to:

1. write examples of visual verse, tanka, and diamond poems. (F)
2. state the definition of lyric poetry. (F)
3. write examples of personification, alliteration, and onomatopoeia. (F)
   (Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Reflections on a Gift of Watermelon Pickle
2. Adventures for Readers, Book 2
3. Voices of Man
4. Man in the Poetic Mode 2
5. "Now Poetry" (pamphlet)
6. Peppermint (paperback)
7. Records:
   "Famous Poems That Tell Great Stories"
   "Robert Frost Reads Robert Frost"
   "Basil Rathbone Reads Poe"
   "Reflections on a Gift of Watermelon Pickle"
8. Filmstrips:
   Poetry Is Alive and Well and Living in America
   Understanding Poetry Series (set of 6 includes record)
   The Charge of the Light Brigade
   The Raven
   How to Write Poetry
   Getting Meaning From Poetry

9. Poetry posters on poetic terms, also posters on specific poems.

10. A-V office film:
    What Is Poetry (#4-705, 9 min.)

SUGGESTIONS:

1. One and one-half weeks should be devoted to poetry, not including related language and composition activities.

2. Read aloud a variety of poems, combining the "classic" with contemporary poetry and pop/rock lyrics. You may want individual student readings as well as choral arrangements.

3. Have the students create metaphors for abstract nouns such as silence, joy, and hate.

   Example: Hate is a one-way street to the dump.

4. Have each student pick a theme and develop a booklet which includes the following, all realted to the theme: original poetry, illustrations, poetry of others, song lyrics, and a quotation. Immediately after introducing the project, teach students to use the poetry indexes in the books of quotations in the library.

5. Have the students bring in a favorite poem which cannot be found in class materials. Create a bulletin board display using these.

6. Have the students learn these new poetic terms:
   alliteration as in "Exiled" and "The Raven"
   personification as in "Exiled"
   internal rhyme as in "The Raven"
   See Appendices 16 and 46.

7. Have the students write poetry. Here are some suggested types or methods for use:

   a. Visual verse-steps to follow:
      1) Title
      2) Build image with letters or words.
      3) Words must support image.
      4) Use unlined paper for final copy.
      5) Write in ink, colored pencil, or type.
   b. Diamond Poem (For example, see Appendix 45.)
      1) Noun
      2) Two adjectives describing the noun
      3) Three participles (verbs ending in -ing or -ed, if regular)
      4) Four nouns related to the subject (the second two may have opposite meanings from the first two).
      5) Three participles indicating change or development of the subject.

6) Two adjectives carrying on the idea of change or development.
7) A noun that is the opposite of the subject (see 1-1).

c. Tanka
Tanka are related to haiku. They are also very popular in Japan, run only slightly longer, and typically deal with a season of the year. The five lines of the tanka strictly measure 5-7-5-7-7 syllables.

d. Have students write a haiku based on a picture.

e. Have students memorize some of the more famous lines from poetry studies.

8. To help students write more interesting poetic images, use a technique of Barbara Espensen's in Celebration of Bees. Make a stack of thirty to forty nouns and thirty to forty verbs or adjectives--the more interesting and specialized, the better. Then the students draw one from each stack. Students must work on a way that the combination could be used. Begin by brainstorming associations with the two words that were drawn and then how they could go together. For example, students might draw "candle" from the noun pile and "barbed" from the verb or adjective pile. Associations could be:

candle - dark, fire, match, storm, night
barbed - wire, farm, fence, animals inside it

poem - Barbed candle light
Prods the darkness
Fencing out fear

9. Create original similes and metaphors. See Appendices 5, 6, and 41.

10. To avoid the stigma of students reading their own work, exchange papers and have students read and interpret each other's work.

11. Collective poems can be written by groups of students using Appendix 14.

12. An idea for writing "sense" poetry may be found in Appendix 34.

13. Other types of poetry students might have fun writing are:

a. Clerihew
Say something clever about you, a friend, an enemy, or a famous person, living or dead, in this simple 4-line poem. Lines 1 and 2 rhyme as do lines 3 and 4. Examples:

Charlie Brown	Teen-agers
Is always "down"	Are keen-agers
And when Lucy comes by	When in the groove
He's certain to "sigh"	They really move

b. Terse Verse
Here the title is a bit part of the poem. Simply think of a situation in which two simple rhyming words might be used to give a command or make a request. For instance:

FAMOUS FIRST WORDS OF
SON TO FATHER AFTER JUST
RECEIVING HIS DRIVER'S LICENSE
"Keys
Please."

WHAT THE LITTLE COWBOY
SAID TO HIS KINDERGARTEN
TEACHER
"Reach
"Teach!"

c. Noun Down
Pick a noun of 5 or more letters (you can even use your name). Write it from top to bottom. Then, for each letter of your noun begin a word or phrase that describes or relates to your noun. See the examples below:

Falcons flying high
Reaching for the sun
Endless amounts of blue
Extending to, and
reaching
Dusk
Only to find the sun is
gone and the
Moon is now their goal.

Blustery
Lively
Icy

Zero temperature
Zero visibility
And
Raging
Driving
Snow

d. Dear . . . .
Begin this poem as you would a letter. Address it to your sneakers, jeans, socks, love beads, or any other item of wearing apparel you are going to have to get rid of, either because the item is too small, too worn, too out of style, or too much against the approval of your parents. Be certain to describe the item and express your regret or relief at having to get rid of it.

Dear Sneakers,
I'm very sorry to say,
Mom told me to throw you away.
But I will hide you in my closet today.
I cannot wear you because you're torn.
I guess I'll have to buy another pair.
But I won't forget the fun we did share.
Your pal,

Charlie Tenniechucker (your name)

14. Refer to Appendix 15 for ideas on creative poetry expression using techniques of "clip, copy, and cut."

15. The film What Is Poetry? compares a newspaper reporting of an auto wreck with Karl Shapiro's poem "Auto Wreck." This can also be done in conjunction with Robert Frost's poem "Out, Out - -," which was inspired by his reading a newspaper article of a boy losing his arm (and his life).

CONCEPTS:
1. The short story is read for enjoyment and information.
2. The short story is designed to be read at one sitting.
3. The short story has a definite structure.
4. There are many different kinds of short stories.
5. The short story is an American invention.

SKILLS: Students should be able to:

1. explain surprise ending, theme, flashback, and foreshadowing. (F)
2. identify the points of view of various stories. (F)
3. define and use new words. (F)
(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Adventures for Readers, Book 2

"Man Without a Country," Edward Everett Hale
"After Twenty Years," O. Henry
"The Reef," Samuel Scoville, Jr.

2. Introduction to the Short Story

"The Landlady," Roald Dahl
"The Monkey's Paw," W. W. Jacobs
"The Most Dangerous Game," Richard Connell
"The Lady or the Tiger?" Frank Stockton
"Adventure of the Speckled Band," Sir Arthur Conan Doyle

3. All Around America

"The Colt," Wallace Stegner
"To Build a Fire," Jack London

4. Literature II

"The Foghorn," Ray Bradbury
"The Wolfer," Wallace Stegner
"The Wish," Roald Dahl
"Stredni Vashtar," Saki
"The Break," Charles Jackson

5. Man in the Fictional Mode 2

"The Boy Who Ran With the Dogs," Nancy Willard

6. Classroom copies

"The Possibility of Evil," Shirley Jackson
"The Survivors," Pamela Wylie Sullivan
"A White Heron," Sarah Orne Jewett
"The Fallen Angel," Evan Hunter
"All Summer in a Day," Ray Bradbury
"Angelique," Ann Dewell

7. Records:

"To Build a Fire," Jack London
"Man Without a Country"
"Stories of Sherlock Holmes"

8. A-V office films:

What's in a Story? (#8-502, 14 min.)
The Lady or the Tiger? (#8-503, 16 min.)
The Lady or the Tiger? - Discussion (#4-498, 11 min.)
To Build a Fire (#8-962, 14 min.)

9. Filmstrips:

"Jack London, a Life of Adventure" (with cassette)
"Man Without a Country"
"How to Read and Understand Short Fiction"

SUGGESTIONS:

1. One and one-half weeks should be devoted to the short story, not including related language and composition activities.
2. Use the words found in this area for vocabulary study.
3. Use the character description found in the short stories for background for descriptive writing dealing with people.
4. Read the sequel to "The Lady or the Tiger?" entitled "The Discourager of Hesitancy," after having students write an ending for the former.
5. Note "Suggestions for Composition" after selections in Literature II.
6. Have students learn the new short story terms:

surprise ending as in "After Twenty Years"
flashback as in "Man Withoug a Country"
theme as in "Man Without a Country"
foreshadowing as in "The Landlady" or "After Twenty Years"

7. Students begin a short story by writing the exposition of the story. After a timed period they pass their papers to the student behind them. That student reads exposition and adds rising action. Continue this process until climax, falling action, and resolution are completed. Read aloud final stories in class.

8. An information sheet for the study of short story terms may be found in Appendix 27.

OPTIONAL UNITS — GRADE EIGHT — ADVERTISING

SKILLS: Students should be able:

1. to evaluate critically the advertising seen/heard in newspapers, magazines, radio, and television.
2. to understand the use of various forms of advertising.

INSTRUCTIONAL MATERIALS:

1. Media and Method (magazine)
2. Ideas for Teaching English
3. Building Better English - 8
4. The Advertisement Book, Stanley Skinner
5. Magazines, newspapers, radio, and television.
6. Film: Up Is Down (#4-685, 6 min.)

SUGGESTIONS:

1. Students may write letters to companies or to people who have endorsed specific products.
2. Students may construct or present an original advertisement which they would like to see or hear.
3. Students may write compositions on advertising. Example: Do we have better or worse television/radio programs because of advertising?
4. See suggestions #16 in composition section--personal/imaginative--for ideas using the film Up Is Down.
5. Students can create their own 30 second-60 second commercial for radio or television. The radio commercials should be taped, and the television commercials video taped. See Appendix 54.

SKILLS: Students should:

1. develop an understanding of the importance of dialogue and its revelation to character.
2. develop the skill of oral interpretation.
3. cite examples of dialogue that reveal characteristics of the players.

INSTRUCTIONAL MATERIALS:

1. Adventure for Readers, Book 2

   "The Stranger That Came to Town"

2. Literature II

   "Trifles"
   "The Ugly Duckling"

3. Scope (magazine)
4. Read (magazine)
5. You Can Act! (paperback)
6. Man in the Dramatic Mode 2 (paperback)
7. "Plays for Laughs" (pamphlet)
8. "Creating Dramatics" (pamphlet)
9. Plays - The Drama Magazine for Young People
10. "Picture Your Writing" (pamphlet)

SUGGESTIONS:

1. The teacher may associate a play with the short story unit for the study of the development of characterization and an author's use of foreshadowing.
2. Students should learn the basic terms associated with drama, such as upstage, downstage, right, left, and the importance of the stage directions in italics.
3. Opportunity should be provided for oral interpretation of a one-act play. Possibilities:

a. Cast the play and have it read for the class. After gaining familiarity, different groups could read different parts.
b. After practicing on a stage, a group may give a performance for the rest of the group. Complete memorization of lines is optional. Television may be used.

CONCEPT: The mystery story should be read for enjoyment.

SKILL: Students should be able to recall short story elements that create suspense.

INSTRUCTIONAL MATERIALS:

1. Mystery selections by Agatha Christie, Sir Arthur Conan Doyle, Victoria Holt, Helen MacInnes, Mary Stewart, Erle Stanley Gardner, Mary Roberts Rinehart, Ellery Queen, Alistair MacLean, Susan Howatch, Phillis A. Whitney.
2. Scope's "Mini Mysteries"
3. Read's "Positively Puzzling"
4. Mystery Stories I

SUGGESTIONS:

1. Students may write their own mini-mysteries and share them with classmates.
2. Students may study characterization by analyzing attributes of heroes/heroines of mysteries.

LANGUAGE: GRAMMAR GRADE NINE PARTS OF SPEECH

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a noun represents a person, place, thing, or idea. (M)
2. that most nouns have plural forms. (M)
3. that most nouns have a possessive form. (M)
4. that all verbs have principal parts. (M)
5. that verbs have three basic tenses: present, past, future. (M)
6. that some verbs have a passive voice. (I)
7. that adjectives have a positive, comparative, and superlative degree. (M)
8. that adverbs have a positive, comparative, and superlative degree. (M)
9. that there are adverbs of place, manner, frequency, and time. (M)
10. that personal pronouns have case: nominative, objective, possessive. (M)
11. that uses of the relative pronouns who, whom, whose, which, that. (F)
12. the use of the interrogative pronouns who, whose, whom, what, which. (F)
13. that indefinite pronouns may be singular or plural. (M)
14. the uses of prepositions and prepositional phrases. (M)
15. the uses of coordinating conjunctions (connectors). (M)
16. the uses of subordinating conjunctions (includers). (F)
17. the uses of correlating conjunctions. (F)
18. the uses of interjections. (M)

INSTRUCTIONAL MATERIALS: 1. Individualized English - Set J (Primary)

PARTS OF SPEECH

2. Warriner's English Grammar and Composition - Third Course (Primary)

3. Macmillan - 9 (Supplementary)

4. The English Language - 9 (Reference)

SUGGESTIONS:

1. By the time students reach ninth grade, they should have mastered the parts of speech with the following exceptions: pronouns (relative, interrogative, and demonstrative), conjunctions (subordinating, correlating). These exceptions should be focused upon through the use of the primary source. In addition, this will be the first time students will be formally introduced to the passive voice.

2. The diagnostic test for Individualized English - Set J will be administered early in the school year. Results of this test will be used by the students to determine their degree of competency in language skills. Therefore, the Individualized English - Set J will be the primary source used to maintain those skills. A mastery test will be administered in April to determine the improvement made by the students. These results should be used to determine if additional group instruction is needed.

3. Many nouns do not show plurality by adding "s." Ask students to list examples of nouns which show plurality in other ways. Examples: man-men, ox-oxen

4. Find examples of adverbs of place, manner, frequency, and time in a short story.

5. Expand a basic sentence (N-V) as far as possible by adding prepositional phrases.

6. Make a dictionary of unusual interjections. Example: Land o' Goshen!

7. Students may perform a skit based on a story they have read using pantomime and only words representing a single part of speech. If the part of speech being concentrated on was the adverb, and one action was to be done quickly, the word "quickly" would be given orally at the same time the action was performed.

8. Using only nouns, verbs, adjectives, and adverbs, write several proverbs.

9. Observe and record the speech of a young child who is just learning to talk. How has the child used verb tense and pronouns?

LANGUAGE: GRAMMAR SENTENCE STRUCTURE

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a simple sentence is a complete thought (independent clause). (M)
2. that a compound sentence consists of two or more complete thoughts joined by a coordinating conjunction (independent clauses). (M)
3. that a complex sentence consists of one main or independent clause and one or more dependent clauses. (F)
4. that there are three dependent clauses: adjective, adverb, noun. (F)

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)
2. Warriner's English Grammar and Composition - Third Course (Primary)
3. Macmillan - 9 (Supplementary)
4. The English Language - 9 (Reference)
5. Filmstrip:

   Sentence Structure

SUGGESTIONS:

1. Ninth grade students should recognize that a complete thought is a simple sentence and that two or more complete thoughts combined make up a compound sentence.
2. The complex sentence consists of one independent (main) and one or more dependent (subordinate) clauses. This type of sentence will be focused upon through the use of the primary source.
3. After students have had opportunities to write, teachers could use examples of incomplete sentences from those writings to point out the importance of writing complete sentences.
4. Students sometimes have the idea that a simple sentence is short. There are several ways of showing students how they can make their simple sentences longer and more meaningful. Some suggestions are as follows:

   a. combine two or three short sentences by compounding the verb.

b. add adjectives and adverbs to make the sentence more explicit.

5. Teachers might find it necessary to point out to students that speaking or writing in complete sentences is vital. For example, explanations, answers to discussion questions, and formal compositions usually require that students use complete sentences.

6. Students should have opportunities to combine two simple sentences into one sentence. This can be done orally or in writing. Teachers might give several pairs of sentences, some of which can be combined; others cannot be combined because the ideas are not closely related enough to be united. Emphasis should be on which ideas can be combined and which cannot.

7. The filmstrip series entitled Sentence Structure could be used for individual problems or for class instruction in sentence structure.

8. Students might need some additional work on how to connect two simple sentences using proper punctuation and appropriate connecting words.

9. Teachers can give students a list of simple sentences in pairs. Have students decide which sentence of each pair will be the main thought; the other sentence becomes a part of the main sentence. For example:

   The lady bought a new dress.
   The lady wore the new dress to the banquet. (main)
   The lady who bought a new dress wore it to the banquet. (resulting sentence)

   After going through the list orally, students might be asked to explain what happens so the two sentences can be joined. A more formal study of dependent clauses and subordinating conjunctions, using the primary test, could be employed.

10. Students could be asked to change all underlined phrases in some dittoed sentences. The changes made should be from a phrase to a dependent clause. For example:

    a. At the bell students will be dismissed.
       When the bell rings, students will be dismissed.
    b. The woman in the yellow sports car was formerly our neighbor.
       The woman who was in the yellow sports car was formerly our neighbor.

LANGUAGE: GRAMMAR SENTENCE PATTERNS

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that there are the three basic sentence patterns:

   a. subject plus verb (S + V). (M)
   b. subject plus verb plus object (S + V + O). (M)
   c. subject plus linking verb plus completer (S + LV + C). (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Third Course (Primary)
2. Macmillan - 9 (Supplementary)
3. English Language - 9 (Reference)

SUGGESTIONS:

1. Prior to ninth grade, students have studied the three basic sentence patterns. However, it may be necessary to review the role of the indirect object, the types of completers, and the difference between transitive and intransitive verbs.
2. Write a paragraph related to a literature unit. Use the three basic sentence patterns.
3. Students are given a list of ten sentences with all three basic sentence patterns represented. Students are asked to indicate orally which sentences seem to be similar. In this way, the ten sentences should eventually be properly categorized. Next, teachers could spend some time asking students what makes each category of sentences different.
4. After they have written a composition, students might find it interesting to determine which sentence patterns they have used and how frequently.
5. Teachers might coordinate work on sentence patterns with work on adverbs; of place, manner, frequency, and time. For example:

   a. Rachael laughed. (S + V)
      Rachael laughed at Tom. (place)
      Rachael laughed often. (frequency)
      Rachael laughed incessantly. (manner)
   b. The player hit the ball. (S + V + O)
      The player hit the ball to left field. (place)
      The player hit the ball with power. (manner)
      The player hit the ball once. (frequency)

LANGUAGE: USAGE NOUNS/PRONOUNS

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a noun/pronoun functions as the subject of a verb. (M)
2. that a noun/pronoun functions as a predicate nominative (completer). (M)
3. that a noun/pronoun functions as the direct and/or indirect object after transitive verbs. (M)
4. that a noun/pronoun functions as an object of the preposition. (M)
5. that a noun/pronoun functions as a word in direct address. (M)
6. that a noun/pronoun functions as an appositive. (M)
7. that nouns/pronouns have plural forms. (M)
8. that a noun/pronoun has a possessive form. (M)
9. that a pronoun agrees with its antecedent in number, gender, and person. (M)

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)
2. Warriner's English Grammar and Composition - Third Course (Primary)
3. Macmillan - 9 (Supplementary)
4. The English Language - 9 (Reference)

SUGGESTIONS:

1. Proper nouns are frequently used in direct address. Write several sentences in which proper nouns function in direct address.
2. Students might need extra work with plurals and possessives of nouns. After some drill in both areas, it is important that students write original sentences to show how plurals and possessives are used correctly. For example, if a chart drill is used, ask students to write sentences using the results from the chart.

Singular	Singular Possessive	Plural	Plural Possessive
man	man's	men	men's
lady	lady's	ladies	ladies'
dog	dog's	dogs	dogs'

3. Have students write sentences in which each of the following words from the above chart is used: man's, dogs, lady's, men's, dogs', ladies'.

4. Give students a list of paired sentences. Indicate which sentence is to remain a sentence and which is to become an appositive. Some examples are as follows:

   a. The man bought a new motorcycle. (main)
      The man is my neighbor.
      The man, my neighbor, bought a new motorcycle. (sentence with appositive)
   b. Our English teacher is Miss Fortney.
      Miss Fortney is the gymnastics coach. (main)
      Miss Fortney, our English teacher, is the gymnastics coach. (sentence with appositive)

5. For additional practice in the area of the pronoun/antecedent agreement, students might be given sentences to do orally. These sentences would have either the pronoun or the antecedent missing. Some examples are as follows:

   a. The lady lost _____ purse.
   b. The boys have brought _____ skateboards.
   c. The _____ wanted to give their parents a gift.
   d. One of the girls made _____own dress.

LANGUAGE: USAGE VERBS

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a verb has three principal parts. (M)
2. that some verbs have irregular forms. (M)
3. that there are three basic tenses of the verb: present, past, future. (M)
4. that some verbs have a passive voice. (The car was driven by Neal.) (I)

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)
2. Warriner's English Grammar and Composition - Third Course (Primary)
3. Macmillan - 9 (Supplementary)
4. The English Language - 9 (Reference)

SUGGESTIONS:

1. Ninth grade students should know that the three principal parts of the verb are present, past, and past participle. Students should know the most commonly used irregular verbs which are found in the primary sources. They should also know the three basic tenses of the verb: present, past, future. Competency in the use of these aspects of the verb should be demonstrated in their oral and written compositions.
2. This is the first time that students are formally introduced to the passive voice. Verbs such as cost, have, weigh, and total may create problems since they do not have a passive voice.

   It costs a dollar. (Correct)
   A dollar was cost by it. (Incorrect)

   He has a bicycle. (Correct)
   A bicycle was had by him. (Incorrect)

   He weighs two hundred pounds. (Correct)
   Two hundred pounds was weighed by him. (Incorrect)

   It totaled five hundred dollars. (Correct)
   Five hundred dollars was totaled by it. (Incorrect)

3. Students could take part in a "Spelldown" using irregular verbs. They could be given sentences in which the verb has been omitted. They would be asked to supply the proper verb form.

4. Students could make a list of ten verbs which have the passive voice and a second list of verbs which do not have the passive voice.

LANGUAGE: USAGE ADJECTIVE/ADVERB

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that adjectives have three degrees of comparison. (M)
2. that adverbs show place, manner, frequency, and time. (M)
3. that adverbs also have three degrees of comparison. (M)
4. that a double negative is a construction in which two negative words are used when one is sufficient. (M)
5. that adverbs are frequently misused in double negatives. (M)
6. that the words this, that, these, those function as adjectives when they closely precede a noun. (M)

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)
2. Warriner's English Grammar and Composition - Third Course (Primary)
3. Macmillan - 9 (Supplementary)
4. The English Language - 9 (Reference)

SUGGESTIONS:

1. Students should be aware that there are irregular adjectives (good, better, best) in the degrees of comparison. They also should be aware that adjectives/adverbs with more than two syllables require the use of more or most in place of the suffixes ("er," "est").
2. Students might make a montage in which pictures are paired. The comparative form of an appropriate adjective or adverb would appear with each pair.
3. Students could bring to class examples of adjectives used for sales appeal in newspaper or magazine advertisements. Discussion of the following questions could follow:

   a. Do some adjectives in these advertisements seem "overdone"?
   b. Are the adjectives really true to the facts?

4. Students might discuss reasons for not using the double negative in expository writing, as well as reasons for occasionally employing it in dialgoue.

LANGUAGE: USAGE SENTENCE PROBLEMS

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a run-on sentence involves two or more sentences written as one. (M)

2. that an incomplete sentence is a fragment. (M)

3. that a parallel structure is comparing two or more items using the same grammatically equal forms. (F)

   I like fishing better than hunting. (Correct)
   I like to fish better than hunting. (Incorrect)

4. that modifying phrases and clauses should be placed as near as possible to words they modify. (M)

   Steve was driving a blue car when he passed us on the hill with a dented fender. (Incorrect)

5. that short, choppy sentences are sometimes appropriate. (M)

6. that good sentences contain no unnecessary words. (M)

7. that quotation marks are used to enclose a direct quotation and are not used in an indirect quotation. (M)

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)

2. Warriner's English Grammar and Composition - Third Course (Primary)

3. Macmillan - 9 (Supplementary)

4. Composition: Models and Exercises - 9 (Supplementary)

5. The English Language - 9 (Reference)

SUGGESTIONS:

1. Parallelism is an area of focus in the ninth grade. Since there is no section devoted to parallel structure in the primary source, the teacher will need to use other sources such as Composition: Models and Exercises - 9, pages 137-138.

2. Choppy sentences are not covered in Individualized English; however, there are good sections in English - 9, pages 234-238, and in Warriner's, pages 230-232.

3. Write sentences in which various structures are parallel. Prepositional phrases, adverbs, and gerunds might be used.

4. Find examples in books, magazines, and newspapers of effective short, choppy sentences.

5. Write pairs of sentences; one sentence should be padded while the other should be economical. Orally present the padded sentences to the class and ask them to revise the sentences. Compare the individual's economical sentence with that suggested by the class.

LANGUAGE: MECHANICS PUNCTUATION

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that a sentence must have an appropriate mark of punctuation at the end. (M)
2. that the period is used in abbreviations, initials, and outlines. (M)
3. that the comma is used in items of address, series, and date. (M)
4. that a comma(s) is/are used to set off an appositive. (M)
5. that a comma is used to set off introductory words and phrases. (M)
6. that an introductory adverbial clause is followed by a comma. (F)

   When Larry ate the doughnut, Pat looked on with envy.
7. that a comma is used to separate the dialogue tag from the speaker's words in a direct quotation. (M)
8. that a comma is used to set off words of direct address. (M)
9. that a comma is used before a coordinating conjunction (connector) in a long compound sentence. (M)
10. that commas are used to set off words that interrupt the flow of a sentence. (M)
11. that an apostrophe is used in contractions, possessives, and plurals of letters, numbers, signs, and some words. (M)
12. that a colon is used to introduce a list and to separate the figures of clock time. (M)
13. that a hyphen is used to divide a word appropriately at the end of a line in writing. (M)
14. that a hyphen is used with the prefixes ex-, self-, and all- and with all prefixes before a proper noun or proper adjective. (M)
15. that a hyphen is used with compound numbers from twenty-one to ninety-nine. (M)

PUNCTUATION

16. that a hyphen is used to connect the parts in some compound words. (M)

17. that titles of books, magazines, newspapers, and names of ships, planes, and trains are underlined. (M)

18. that quotation marks are used to set off the speaker's words from the rest of the sentence and are not used in an indirect quotation.

19. that single quotation marks are used to enclose a quotation within a quotation. (I)

    John asked, "Did Paul Revere say, 'The British are coming'?"

20. that titles of short stories, songs, articles, poems, and chapters of books are enclosed within quotation marks. (M)

21. that a semicolon is used between the two parts of a compound sentence when they are not joined by a coordinating conjunction. (F)

    The eighth graders met in the gym; the ninth graders went to the auditorium.

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)
2. Warriner's English Grammar and Composition - Third Course (Primary)
3. Macmillan - 9 (Supplementary)
4. "Composition Handbook," Rochester Junior High Schools (Supplementary)
5. The English Language - 9 (Reference)

SUGGESTIONS:

1. Use of the hyphen is not covered in Macmillan - 9. A section covering the hyphen can be found in Warriner's, pages 555-557.
2. In connection with writing dialogue, students could be asked to write a brief dialogue involving two characters. Emphasis would be placed on the proper punctuation of direct quotations.
3. Students could clip examples of the use of the semicolon to join two parts of a compound sentence from magazines or newspapers.

4. Students might be asked to list five titles of books, magazines, newspapers, short stories, songs, articles, poems, chapters of books, and the names of planes and trains. The lists could then serve as the basis for a practice exercise in underlining and the use of quotation marks.

LANGUAGE: MECHANICS CAPITALIZATION

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that the first word of a sentence is capitalized. (M)
2. that proper nouns are capitalized. (M)
3. that the pronoun "I" is capitalized. (M)
4. that the first word of a direct quotation is capitalized. (M)
5. that the names of school subjects that are made from proper nouns, appropriate abbreviations, and initials are capitalized. (M)
6. that such words as mother and father when used as names are capitalized. (M)
7. that the first word and all nouns in the greeting of a letter and the first word in the complimentary close are capitalized. (M)
8. that the word God, references to the Deity, and the Bible are capitalized. (M)
9. that the first, last, and all important words in a title are capitalized. (M)
10. that the words north, south, east, and west if they refer to sections of the country are capitalized. (M)

INSTRUCTIONAL MATERIALS:

1. Individualized English - Set J (Primary)
2. Warriner's English Grammar and Composition - Third Course (Primary)
3. Macmillan - 9 (Supplementary)
4. "Composition Handbook," Rochester Junior High Schools (Supplementary)
5. The English Language - 9 (Reference)

SUGGESTIONS:

1. Words such as brand names, days of the week, months of the year, and holidays are included under the heading of "proper nouns."

2. Teachers may find it necessary to reinforce the skills numbered 8, 9, and 10 as these seem to be more difficult to master.

3. Examples from student writing could be dittoed or placed on transparencies to be used for study of capitalization. The same examples could be used for sentence problems and end punctuation.

LANGUAGE DICTIONARY

CONCEPT: Language has a traceable history and is constantly changing.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. the ability to locate words in a dictionary. (M)
2. that several types of information about a word are given in a dictionary. (M)
3. that the development of a word may be traced through its history (etymology). (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Third Course (Primary)
2. Macmillan - 9 (Supplementary)
3. The Language of Man, Book 3 (Supplementary)
4. The American College Dictionary (1966) (Supplementary)
5. Thorndike Barnhart Intermediate Dictionary (Primary)
6. Webster's New World Dictionary
7. The American Heritage Dictionary

SUGGESTIONS:

1. Teachers agree that the most important reference book is the dictionary. Most students are capable of looking up words in a dictionary; however, some have difficulty and will individually need to review this skill area. Furthermore, students often have a limited concept of the kinds of information found in a dictionary. An attempt should be made to eliminate any such deficiencies. This can be partially accomplished by using a section in the primary reference pages 392-414.
2. An excellent way students can add to their vocabularies is to become interested in the histories of words, including source and changes in meaning and form. This is called etymology. Macmillan - 9, pages 26-28, gives a fine exercise in tracing word histories.

3. When writing assignments are being worked on, students should have easy access to a dictionary. Students should be encouraged to use the dictionary as they write.

4. For practice or review, students could find examples of the types of information a dictionary gives about words. This could be done by giving each student a different and an unusual word. Some examples are as follows:

   a. espionage
   b. glutton
   c. karate
   d. porpoise
   e. confetti
   f. assassin

LANGUAGE DIALECTS/LEVELS OF USAGE

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that various groups of people have distinct dialects. (M)

2 that it is possible to distinguish between the levels of English usage. (M)

INSTRUCTIONAL MATERIALS:

1. Roberts: Complete Course (Reference)

2. English - 9 (Supplementary)

3. Macmillan - 9 (Supplementary)

SUGGESTIONS:

1. Before students leave junior high school, they should have a sound basis for dialectal concepts. According to the linquists, the word "dialect" is used to mean the variety of spoken language which is peculiar to a period in history, a region, a community, a social group, or an occupational group. It is quite important, therefore, that students have the awareness that "dialect" does not suggest condescension, disapproval, or illiteracy.

2. The article entitled "Standard and Non-Standard English" in the Complete Course, pages 281-286, should be used to point out to students the different forms which English takes. For follow-up in this area of dialect, use the "Study and Composition" section of the chapter, pages 287-288. Additional information on standard and non-standard English can be found in Macmillan - 9, pages 36-39 and 409-410, and English - 9, Chapter 2. Another article in the Complete Course, "Purity by Prescription," pages 362-365, might be assigned next to read. However, this article could be equally effective after students have read two other selections, one involving the language of Mark Twain's Huck Finn, the other, illustrating the substandard British English of Sam Weller in Dickens' Pickwick Papers. Both selections are found in the Complete Course, pages 309-312 and 335-340.

3. Another aspect of language that most students are conscious of is slang. H. O. Mencken in "The Nature of Slang" in the Complete Course, pages 499-504, writes about what slang is. Since Mencken wrote the article several years ago, many of the slang words are not used today. Students could be asked to make a list of words in the article that seem old-fashioned

to them. Then they could make another list of slang terms they use and that they hear from their peers. Additional information and activities are given in English - 9, pages 19-22.

4. Supply small groups of students with examples of dialect. Ask the groups to determine as many things as possible about the speaker. Allow students to check their ideas against a short, factual data sheet about the speakers.

5. After reading several short stories which contain dialect, students might discuss the author's purposes for using dialect.

6. Students might describe TV and radio advertisements which utilize dialect. Discussion might show how the use of dialect helps sell products. (The British "nanny" selling disposable diapers, the French skier selling Flair markers, etc.)

7. Students might discuss examples of dialect they have encountered in Minnesota and neighboring states. (The bird called a grouse in Rochester is known as a partridge in Duluth.)

8. Students might learn how language changes by "planting" a new expression among their friends.

9. People often look down on those who speak a different dialect. Students might experience this firsthand by consciously changing their own dialects and noting the reactions of their friends and family.

LANGUAGE SEMANTICS

CONCEPT: Language is a system.

SKILLS: After studying the following items, students should be able to demonstrate in either oral or written form:

1. that some words have several differenct meanings. (M)
2. that the meaning of a word is derived through context. (M)
3. that similar words may cause different reactions. (You may call a woman a chicken but never a hen.) (M)

INSTRUCTIONAL MATERIALS:

1. English - 9 (Supplementary)
2. Macmillan - 9 (Supplementary)
3. What Everyone Should Know About Semantics (Reference)
4. The Language of Man, Book 3 (Supplementary)

SUGGESTIONS:

1. It is quite possible for teachers to bring in materials on semantics under the concept that language is symbolic or that language operates on various levels. Much of the study of semantics in the ninth grade will be the study of how context determines meaning. Students should have the awareness that the meaning of a word can be established by various methods such as:

   a. looking at the words which surround a word,
   b. relying on past experiences with the word, and
   c. recognizing the actual situation in which the word is used.

2. Some excellent visual information is given in the booklet What Everyone Should Know About Semantics, which is a scriptographic unit of knowledge. The contextual meanings of words should be the constant concern of students during all composition and literature assignments.

3. Names of products are frequently chosen because of their connotations. The students could list some names of soaps, perfumes, shaving lotions, deodorants, and automobiles that were obviously chosen for this reason. Discuss what desirable connotations might have led the manufacturer to choose each name.

4. Stuoents could look in the classified advertising section of a newspaper to find some euphemisms that glorify jobs. Example:

   inventory control supervisor--stock boy or stock clerk

LANGUAGE SPEECH

CONCEPT: Language is a system.

SKILLS: Students should be able to demonstrate the fundamentals of public speaking which includes preparation and delivery. (F)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Third Course (Primary)
2. Macmillan - 9 (Supplementary)
3. Sample Oral Activity Form

SUGGESTIONS:

1. Students should have experience in the following kinds of speech activities:

Drama	Discussions
Poetry reading	Prepared speeches
Reports	

2. The areas of drama, poetry, and reports should be correlated with the literature units studied during the year. The drama unit provides students with an opportunity to participate in a play utilizing the techniques involved in dramatization. Because poetry should be heard as well as read, students should have an opportunity to read aloud a selection of their choice. The employment of choral reading would provide an interesting variation. When such activities are planned, students must employ skills related to the reading of poetry. All areas of literature offer possibilities for a variety of oral reports. The reporting can be made either from notes or from a finished written composition.

3. Group discussion is an important part of the speaking activities that students experience. It may be quite informal or it may be a highly structured discussion involving parliamentary procedure. Whatever form the discussion takes, it always requires clear, courteous talking by all participants and careful listening both by participants and audience. When teachers plan to have their students involved in a more formal discussion, they should review a few simple rules which will help make the discussion meaningful: stick to the point, don't argue about facts, let students present their facts and their views on the subject, listen carefully, and present their own views and facts clearly (Macmillan - 9, page 216). The teachers will find useful information and exercises in Chapter 12 of Macmillan - 9. The literature selections or units provide ample opportunities throughout the year for students to participate in formal or informal discussions.

4. A unit involving prepared speeches could be offered during the year. This will allow time to study the techniques of oral delivery, to learn how to prepare speeches, and to seek perfection in front of an audience. Except for the method of presentation, the prepared speech is different from the other two forms of speaking. Many students are shocked to find that, although they have been talking for eleven or twelve years, they experience difficulties with this speech situation.

5. An informal speech activity might be the telling of jokes or humorous stories.

6. Students might be encouraged to tell stories they have written.

ORAL ACTIVITY EVALUATION

NAME _____

PERIOD/TEACHER _____

DATE _____

ASSIGNMENT: _____ SCORE/GRADE: _____

I. CONTENT

A. Introduction _____

B. Body _____

C. Conclusion _____

COMMENTS

II. TECHNIQUES

A. Posture/Stance _____

B. Eye Contact _____

C. Volume _____

D. Voice Variety _____

E. Facial Expression _____

F. Rate of Speaking _____

G. Smoothness of Presentation _____

H. Use of Standard English _____

COMMENTS

LANGUAGE SPELLING

CONCEPT: Language is a system.

SKILLS: The students should:

1. spell correctly the words they use in their writing. (Dictionaries will be available to insure the correct spelling of all words.)
2. keep a list of spelling errors from their written work.
3. know how to use a dictionary as an aid to correct spelling.
4. review the basic spelling rules as the need arises.
5. master the words on the "No-Excuse List." After mastering these words, students should concentrate on the words from their grade level list. Students should learn the correct spelling and proper usage of common homonyms found on the list of "Words Frequently Confused." In addition, lists of more challenging words are available.
6. demonstrate the building of words through the use of roots, prefixes, and suffixes.

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition - Third Course (Primary)
2. Word lists: (Primary)
   a. "No-Excuse List"
   b. "Grade Nine Word List"
   c. "Words Frequently Confused"
3. Macmillan - 9 (Supplementary)
4. The American College Dictionary (Supplementary)
5. English - 9 (Reference)
6. The English Language - 9 (Reference)
7. Spelling Goals for High School (Reference)
8. Throndike Barnhart Intermediate Dictionary (Primary)
9. Webster's New World Dictionary
10. The American Heritage Dictionary

SPELLING

SUGGESTIONS: 1. The teacher should use the word lists that follow for diagnostic and review purposes. During the year each student will keep a personal list of misspelled words in the writing folder. An awareness of correct spelling should be continued throughout the year. A follow-up of all misspelled words is a necessity.

NO-EXCUSE LIST

1. across
2. again
3. a lot
4. already
5. all right
6. among
7. answer
8. author
9. beautiful
10. because
11. beginning
12. believe
13. bicycle
14. business
15. can't
16. coming
17. describe
18. doesn't
19. enough
20. escape
21. finally
22. friend
23. guard
24. hospital
25. its
26. it's
27. library
28. lose
29. minute
30. necessary
31. piece
32. probably
33. quiet
34. quite
35. receive
36. remember
37. separate
38. soldier
39. stopped
40. studying
41. suppose
42. surprise
43. than
44. there, their, they're
45. threw
46. through
47. to, too
48. together
49. tried
50. truly
51. until
52. weather
53. went
54. were
55. where
56. which
57. whose
58. writing
59. yield
60. your, you're

WORDS FREQUENTLY CONFUSED

already - all ready
altar - alter
ate - eight
base - bass
bear - bare
beat - beet
berth - birth
blue - blew
bow - bough
break - brake
buy - by - bye
capital - Capitol
ceiling - sealing
cell - sell
cent - sent - scent
cereal - serial
chose - choose
close - clothes
corpse - corps
dear - deer
die - dye
do - dew - due
faint - feint
fair - fare
fir - fur
flee - flea
flew - flu
flower - flour
fowl - foul
forth - fourth
four - for - fore
hair - hare
haul - hall
hay - hey
heal - heel
heard - herd
here - hear
hoarse - horse
hour - our
its - it's
lie - lye
loose - lose - loss
made - maid
mail - male
meat - meet
new - knew
night - knight
no - know
none - nun
not - knot
one - won
owe - oh
pain - pane
pair - pare - pear
passed - past
peace - piece
peal - peel
personal - personnel
plane - plain
principal - principle
rain - rein - reign
rap - wrap
read - reed
read - red
rode - road
real - reel
sail - sale
see - sea
seam - seem
sew - so - sow
seen - scene
shone - shown
some - sum
stationary - stationery
steak - stake
steal - steel
sun - son
tail - tale
their - there - they're
through - threw
to - too - two
vane - vein
wade - weighed
waist - waste
wait - weight
wave - waive
way - weigh
weak - week
we're - were
ware - where
whether - weather
whole - hole
whose - who's
wood - would
write - right - rite
your - you're

GRADE NINE SPELLING LIST

1. accurate
2. apology
3. approach
4. approval
5. arguing
6. arrange
7. attention
8. author
9. business
10. calendar
11. certain
12. character
13. chief
14. college
15. column
16. control
17. debt
18. decision
19. definite
20. different
21. discipline
22. doubt
23. duplicate
24. embarrass
25. emergency
26. environment
27. especially
28. essential
29. excellent
30. exercise
31. expect
32. experience
33. extremely
34. favorite
35. government
36. imagine
37. immediate
38. interest
39. interrupt
40. license
41. jealous
42. loneliness
43. marriage
44. material
45. meant
46. muscle
47. occasion
48. opinion
49. opportunity
50. original
51. paid
52. pleasant
53. position
54. quality
55. quantity
56. really
57. receipt
58. recognize
59. recommend
60. referred
61. restaurant
62. rhythm
63. schedule
64. scissors
65. similar
66. sincerely
67. skis
68. success
69. tomorrow
70. usually

Expository composition should be focused upon in the junior high.

GRADE NINE

ORAL AND WRITTEN COMPOSITION

SINGLE PARAGRAPH STRUCTURE

EXPOSITION

CONCEPT: The single expository paragraph has structure.

SKILLS: Students should be able to:

1. state the controlling idea in the form of a topic sentence. (M)
2. choose a topic that is familiar, appropriate, and limited in scope. (M)
3. use facts, reasons, incidents, or examples to support main idea. (M)
4. develop coherence through order of importance, location, and time. (M)
5. use a final sentence to emphasize the main idea of the paragraph. (M)
6. use variety in sentence structure. (M)
7. use transitional words or phrases in moving smoothly from one sentence to another within the paragraph. (M)
8. recognize that most composition assignments require effective titles. (M)

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition (Primary)
2. Composition: Models and Exercises - 9 (Supplementary)
3. Thorndike Barnhart Intermediate Dictionary (Primary)
4. "Composition Handbook," Rochester Junior High Schools (Supplementary)
5. The Macmillan English Series - 9 (Supplementary)
6. The English Language - 9 (Reference)
7. A Programed Approach to Writing - Book One (Reference)
8. Ideas for Teaching English, NCTE (Reference)

9. SRA Writing Skills Lab (Reference)

10. "A Thousand Topics for Composition: Revised" (Reference)

11. Films:

    The Day That Sang and Cried
    The Divided Man
    Fire
    Pavement
    The Purse
    Waters of Yosemite

12. Filmstrips:

    The Body of a Written Composition
    The Conclusion of a Written Composition
    The Five Steps in Writing a Composition
    The Introduction of a Written Composition
    The Main Parts of a Written Composition
    Making Transitions in a Written Composition
    The Patterns of Paragraphs
    Techniques of Theme Writing

SUGGESTIONS:

1. The following types of expository writing should be used in the review of the single paragraph or in the introduction of the three-paragraph composition:

    essay answers
    opinion/persuasion
    character sketch
    literature related writing
    paraphrasing

2. For activities in teaching the paragraph, teachers might duplicate a paragraph in which the sentences are out of order. Students will rearrange the sentences to form a good paragraph.

3. Have students bring to class newspaper or magazine paragraphs which illustrate one or more of the following: topic sentence, variety in sentence structure, and final sentence.

4. Teachers could present a single paragraph in which transitional devices (words or phrases) are lacking. Students could then be asked to suggest appropriate transitions.

5. Students exchange with each other their paragraphs for evaluation.

6. Students are given a list of topic sentences from which they develop a short composition. Before beginning to write the paragraph, students should have clearly in mind how they are going to develop their ideas with facts, reasons, incidents, or examples.

7. Teachers might teach the character sketch through short stories (see Ideas for Teaching English, NCTE, pages 76-79).

8. One method the students could be asked to follow in correcting their compositions is shown below. In order for students to use this procedure, however, teachers must use the correction symbols and also number each error. The first procedure is for any grammatical or mechanical error.

   ERROR NUMBER
   Step #1 - Copy the complete sentence with the error in it from the composition.

   Step #2 - Using the "Composition Handbook" (Rochester Public Schools), write out the rule which pertains to the error.

   Step #3 - Correctly write the sentence in which the error occurred.

   If the error is a misspelled word, it could be written this way:

   ERROR NUMBER
   Write the word correctly ten times.

   These corrections could be done on a separate sheet of paper, stapled at the top of the composition and handed back in.

9. The students could choose one single hour in a day. This could be a quiet hour (church) or exciting action (football game). Within that hour the following could be observed:

   Three colors
   Three sounds
   One movement
   Two untouched things
   One other person

   These observations could then be incorporated into a single paragraph.

10. The "Check List of Errors in Composition" may be stapled inside each students writing folder. When they receive their corrected compositions, students tally their errors. Areas of weakness and strength soon become apparent. (See Appendix 5.)

EXPOSITION

CONCEPT: The single expository paragraph can be expanded to three paragraphs.

SKILLS: Students should be able to:

1. develop an introductory paragraph that includes the purpose/thesis sentence, additional information about the topic, and a transitional sentence which leads to the second paragraph. (F)
2. develop the topic further in a second paragraph by giving facts, incidents, examples, or reasons. (F)
3. develop a concluding paragraph that will summarize the ideas or restate the main topic. (F)

INSTRUCTIONAL MATERIALS:

1. "Three-Paragraph Composition Assignment Sheet," Appendix 6 (Primary)
2. Thorndike Barnhart Intermediate Dictionary (Primary)
3. Warriner's English Grammar and Composition (Primary)
4. The Macmillan English Series - 9 (Supplementary)
5. Composition: Models and Exercises - 9 (Supplementary)
6. "Composition Handbook," Rochester Junior High Schools (Supplementary)
7. Ideas for Teaching English, NCTE (Reference)
8. SRA Writing Skills Lab (Reference)
9. A-V office films:

   Fire (#4-425, 10 min.)
   Pavement (#4-182, 8½ min.)
   Waters of Yosemite (#4-438, 10 min.)
   The Purse (#8-698, 12 min.)
   The Day That Sang and Cried (#12-831, 28 min.)
   The Divided Man (#4-85, 5 min.)

10. Filmstrips:

    (see "Single Paragraph Structure")

11. "Organizational Patterns for Oral/Written Composition" (classroom chart)

THREE-PARAGRAPH STRUCTURE

SUGGESTIONS:

1. The three-paragraph composition is emphasized early in the ninth grade. It might be necessary to develop separate activities related to the introductory paragraph, the main paragraph, and the concluding paragraph. After students have a grasp of these paragraphs, assignments in writing complete compositions of three paragraphs should be given. These assignments should be limited to the following areas: opinion/persuasion, character sketch, and literature related writing. It might be necessary to spend additional time explaining the use of transitional devices in moving from one paragraph to another in the three-paragraph composition.

2. See "Single Paragraph Structure" for a suggestion about a procedure that can be used by students to make composition corrections.

3. In addition to the "Three-Paragraph Composition Assignment Sheet," another set of materials for the construction of the three-paragraph composition entitled "Expository Writing/ The Three-Paragraph Theme" can be found in Appendix 7. Model compositions are found in Appendix 8.

4. The following are suggested topic sentences for the three-paragraph composition:

   a. An animal becomes important to a family because of its response to love and affection.

   b. If I had my way, I would live in _____.

   c. There are many interesting people in the world, but I think _____ is the most interesting.

   d. Many teenagers in the United States are faced with a common problem.

   e. (A sport) is a game of timely precision.

   f. My life ambition is to become a _____.

Personal/imaginative composition should be focused upon in the junior high.

ORAL AND WRITTEN COMPOSITION — TYPES

PERSONAL/IMAGINATIVE

CONCEPTS:
1. Personal experiences and associations may serve as a basis for composition.
2. Creativity and imagination in composition are desirable.

SKILLS: Students should be able to:

1. demonstrate the use of dialogue.
2. incorporate the elements of the short story in the narrative.
3. use past experiences as a source for personal/imaginative writing.
4. recognize that the writing of poetry involves the use of sensory details: sound, smell, touch, taste, and sight.

INSTRUCTIONAL MATERIALS:

1. Warriner's English Grammar and Composition (Primary)
2. Composition: Models and Exercises - 9 (Supplementary)
3. Thorndike Barnhart Intermediate Dictionary (Primary)
4. The Macmillan English Series - 9 (Supplementary)
5. "Composition Handbook," Rochester Junior High Schools (Supplementary)
6. Ideas for Teaching English, NCTE (Reference)
7. SRA Writing Skills Lab (Reference)
8. A-V office films:

   Fire (#4-425, 10 min.)
   Pavement (#4-182, 8½ min.)
   Waters of Yosemite (#4-438, 10 min.)
   The Purse (#8-698, 12 min.)
   The Day That Sang and Cried (#12-831, 28 min.)
   The Divided Man (#4-85, 5 min.)

TYPES

10. Filmstrips:

Tips on Writing the News Story
Tips on Writing the Ghost Story
News Writing
Thoreau on the River: Perspectives of Change

SUGGESTIONS:

1. The students could write two compositions about the same incident. One could be developed in first person, and the other developed in third person.

2. The students could write a paragraph in which one type of conflict is depicted. The opening sentence should establish the situation. The paragraph could be developed by listing or including the events which contribute to the story. Choose events that (a) help to move the action forward, (b) reveal the character of the people involved, and (c) add interest to the story, perhaps by making it exciting, suspenseful, or humorous.

3. Any writing can be brought to life through the use of dialogue. A writer can add interest and a sense of realism by directly quoting what people say.

4. The students must be made aware that action doesn't occur without being an integral part of its surroundings. Thus the setting provides the clues important to that action.

5. How students feel and act in many situations tells a great deal about them. Students could write a paragraph telling what they would do if they were in one of the following situations:

   a. They saw a person being treated unfairly by a noisy crowd of people.

   b. They knew they had made a mistake, but they also know it would be very embarrassing to admit it.

   c. They were standing in a long line and a person tried to crowd in front of them.

EXPOSITION

CONCEPT: Filling out a job application and participating in a job interview demand special skills.

SKILLS: The students should be able to:

1. demonstrate the ability to fill out a job application form.
2. recognize the skills involved in a job interview.

INSTRUCTIONAL MATERIALS:

1. Sample Application Form (Primary)
2. The Art of Speaking (Reference)
3. Modern Speech (Reference)
4. The English Language (Reference)
5. "The Resume' and Letter of Application," tape and materials
6. Get It Down in Writing (Supplementary)

SUGGESTIONS:

1. This activity should be completed in two or three class periods. It is hoped that the experience of filling out this form and participating in a mock job interview will alleviate any apprehension the students would feel in applying for a job.
2. It is essential that teachers go over the application form as an oral class activity.
3. It might be necessary to have additional activities such as applying for a social security number, since students must use their own number for the application, or they may need to have such terms as "bonding" explained.
4. The mechanics and usage of good English should be stressed throughout the application and the interview.
5. The art of role-playing may be used in the interview.
6. It is important that the students know that before they list a reference, they ask the individuals for permission to use their names.

7. Emphasize to the students that the following are essential in filling out a job application: pen, social security number, and information which includes names, addresses, and phone numbers of previous employers and references.

8. The use of the oral assignment "Careers" (see Appendix 1) could be used in connection with this unit.

9. Students could be given copies of the two forms "Values Survey" and "Self-Appraisal for the Job Ahead" to be filled out. The information from these two forms could then be used to complete the "Career Development Contract." (See Appendices 2, 3, and 4 for examples of the above forms.)

MINNESOTA CANDY COMPANY

APPLICATION FOR EMPLOYMENT

PLEASE PRINT ALL INFORMATION IN INK

NAME (Last, First, Middle)	AGE	DATE OF BIRTH	HEIGHT	WEIGHT

ADDRESS (No., Street, City, State, Zip)	HOME PHONE

LIVING WITH PARENTS/GUARDIAN ☐ YES ☐ NO	SOCIAL SECURITY NO.	WHO REFERRED YOU TO US?

IN CASE OF EMERGENCY NOTIFY:

NAME RELATIONSHIP TELEPHONE NO.

DO YOU WEAR GLASSES? ☐ YES ☐ NO	DO YOU HAVE A HEARING PROBLEM? ☐ YES ☐ NO	WOULD YOU BE WILLING TO SUBMIT TO A PHYSICAL EXAM AT COMPANY EXPENSE? ☐ YES ☐ NO

WHAT ARE YOUR RECREATIONAL INTERESTS?

1.
2.
3.

WORK REFERENCES:

NAME ADDRESS COMPANY

NAME ADDRESS COMPANY

EDUCATIONAL RECORD

ELEMENTARY SCHOOL _____
NAME LOCATION

JUNIOR HIGH _____
NAME LOCATION

REFERENCES: LIST TWO PERSONS OTHER THAN RELATIVES

1. _____
NAME ADDRESS PHONE NO.

2. _____
NAME ADDRESS PHONE NO.

IN SEVERAL SENTENCES DESCRIBE THE TYPE OF JOB YOU ARE APPLYING FOR AND STATE YOUR QUALIFICATIONS:

(continue on back of sheet)

Name _____

MANUSCRIPT FORM

Proofread carefully before making your good copy.

I. Use a full sheet of white paper. Wide-lined is preferred.

II. Use blue or black ink.

III. Use the following form for your good copy:

A. Cursive writing is preferred. If you print, there must be a clear difference between small and capital letters.

B. Write neatly and legibly.

C. In the extreme upper right-hand corner, write your first and last name, your class period and your teacher's name, and the <u>due date</u> of the assignment. Example:

Harry Fosdick
Period 4 - Mr. Kotter
December 1, 1976

D. Leave margins on the left and right. If you use notebook paper, the red lines on front and back should be your guides. Otherwise, your margins should be approximately one inch on each side.

E. Write on one side of the paper only.

F. If using more than one sheet, staple papers together in the upper left corner.

IV. Title:

A. Center the title on the first line.

B. The title is not underlined or in quotation marks.

C. Use a question mark or exclamation mark, if needed. A period is not necessary.

D. Skip one space under the title before you begin to write your first paragraph.

V. Numbers:

A. In general, write out numbers if they can be expressed in one or two words. In a series of numbers if some must be expressed in Arabic numerals, write <u>all</u> in Arabic numerals. Example:

1. I owe two hundred dollars.
2. The scores were 4, 83, 145, and 187.

B. Write dates and addresses in numerals. Examples: February 5, 1954
18 Circle Drive

VI. Abbreviations:

A. Avoid abbreviations.

B. Write out the word <u>and</u>.

187

SYMBOLS FOR CORRECTION OF WRITTEN WORK

The Symbol	What it Means	Comp. Hdbk. Rule No.
AWK	Awkward, clumsy sentence	25a
NC or ?	Meaning of word, phrase or clause not clear or inappropriate	25a
Frag	Incomplete sentence	2
RO	Run-on sentence	3
¶	Paragraphing error	-
Agr	Subject-verb agreement	13
Ref	Indefinite reference; pronoun-antecedent agreement	17d, e
Tense	Shift in verb tense	14
MM	Misplaced modifier	25a
P	Punctuation fault	4-11
Cap	Capitalization error	12
∧	Word left out	25b
X	Word(s) to be omitted	25b
Rep	Repetition	25a, b
WW	Wrong word used	24
Sp or (easyly)	Spelling error	23
Per	Shift in person	22
//	Lack of parallel structure	15
Syl	Syllabication	8a
WO	Write out	23b

198

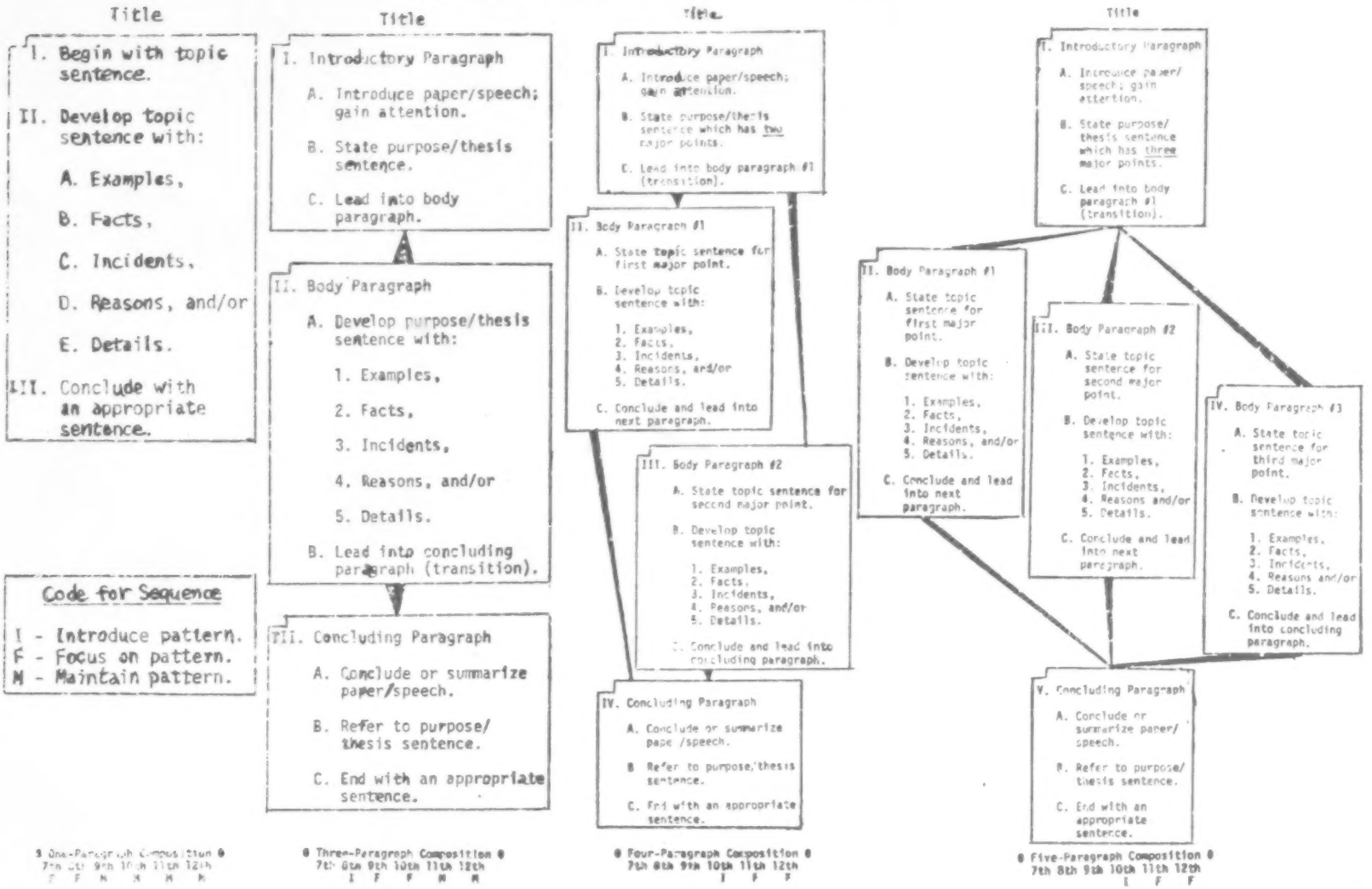
STANDARD ABBREVIATIONS FOR STATES

These are from the U. S. Government Printing Office Style Manual. The two letter abbreviations listed in parentheses are authorized for use with zip codes.

Alabama	(AL)	Missouri	(MO)
Alaska	(AK)	Montana	(MT)
Arizona	(AZ)	Nebraska	(NE)
Arkansas	(AR)	Nevada	(NV)
California	(CA)	New Hampshire	(NH)
Canal Zone	(CZ)	New Jersy	(NJ)
Colorado	(CO)	New Mexico	(NM)
Connecticut	(CT)	New York	(NY)
Delaware	(DE)	North Carolina	(NC)
District of Columbia	(DC)	North Dakota	(ND)
Florida	(FL)	Ohio	(OH)
Georgia	(GA)	Oklahoma	(OK)
Guam	(GU)	Oregon	(OR)
Hawaii	(HI)	Pennsylvania	(PA)
Idaho	(ID)	Puerto Rico	(PR)
Illinois	(IL)	Rhode Island	(RI)
Indiana	(IN)	South Carolina	(SC)
Iowa	(IA)	South Dakota	(SD)
Kansas	(KS)	Tennessee	(TN)
Kentucky	(KY)	Texas	(TX)
Louisiana	(LA)	Utah	(UT)
Maine	(ME)	Vermont	(VT)
Maryland	(MD)	Virginia	(VA)
Massachusetts	(MA)	Virgin Islands	(VI)
Michigan	(MI)	Washington	(WA)
Minnesota	(MN)	West Virginia	(WV)
Mississippi	(MS)	Wisconsin	(WI)
		Wyoming	(WY)

Rochester Public Schools
Rochester, Minnesota

Organization Patterns For Oral/Written Compositions


Title
I. Begin with topic sentence.
II. Develop topic sentence with:
A. Examples,
B. Facts,
C. Incidents,
D. Reasons, and/or
E. Details.
III. Conclude with an appropriate sentence.
Code for Sequence
I - Introduce pattern.
F - Focus on pattern.
M - Maintain pattern.
One-Paragraph Composition
7th 8th 9th 10th 11th 12th
F F M M M M
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence.
C. Lead into body paragraph.
II. Body Paragraph
A. Develop purpose/thesis sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
B. Lead into concluding paragraph (transition).
III. Concluding Paragraph
A. Conclude or summarize paper/speech.
B. Refer to purpose/ thesis sentence.
C. End with an appropriate sentence.
Three-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F M M
Title
I. Introductory Paragraph
A. Introduce paper/speech; gain attention.
B. State purpose/thesis sentence which has two major points.
C. Lead into body paragraph #1 (transition).
II. Body Paragraph #1
A. State topic sentence for first major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into next paragraph.
III. Body Paragraph #2
A. State topic sentence for second major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into concluding paragraph.
IV. Concluding Paragraph
A. Conclude or summarize pape /speech.
B Refer to purpose/thesis sentence.
C. End with an appropriate sentence.
Four-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F
Title
I. Introductory Paragraph
A. Introduce paper/ speech; gain attention.
B. State purpose/ thesis sentence which has three major points.
C. Lead into body paragraph #1 (transition).
II. Body Paragraph #1
A. State topic sentence for first major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons, and/or
5. Details.
C. Conclude and lead into next paragraph.
III. Body Paragraph #2
A. State topic sentence for second major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons and/or
5. Details.
C. Conclude and lead into next paragraph.
IV. Body Paragraph #3
A. State topic sentence for third major point.
B. Develop topic sentence with:
1. Examples,
2. Facts,
3. Incidents,
4. Reasons and/or
5. Details.
C. Conclude and lead into concluding paragraph.
V. Concluding Paragraph
A. Conclude or summarize paper/ speech.
B. Refer to purpose/ thesis sentence.
C. End with an appropriate sentence.
Five-Paragraph Composition
7th 8th 9th 10th 11th 12th
I F F

LITERATURE GRADE NINE SHORT STORY

CONCEPTS: The short story is read for enjoyment and information, and it it designed to be read at one sitting.

SKILLS: The students should be able to:

1. define irony and identify examples of it. (F)
2. recognize examples of symbolism when they are used. (F)
3. define and use new words. (F)

(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Insights: Themes in Literature

"The Tell-Tale Heart," Poe
"Dark They Were and Golden-Eyed," Bradbury
"Black Pits of Luna," Heinlein
"The Scarlet Ibis," Hurst
"The Decision," Burnam
"Through the Tunnel," Lessing
"So Much Unfairness of Things," Bryan
"An Underground Episode," Ware
"All the Years of Her Life," Callaghan
"Thank You M'am," Hughes
"From Mother...With Love," Sherburne

2. Adventures in Reading (Laureate)

"Pride of Seven," Krepps
"The Ransom of Red Chief," O. Henry
"The Necklace," Guy De Maupassant

3. Vanguard

"The Wise and the Weak," Aponte
"Look Out for John Tucker!" John and Ward Hawkins

4. Voices of Man: As I Grew Older

"A Question of Blood," Haycox

5. Values in Literature

6. Voices of Man: Face to Face

"The Last Spin," Hunter

7. Man in the Fictional Mode

   "Broker's Special," Ellin
   "The Prize of Peril," Sheckley
   "The Invaders," Macauley

8. Counterpoint in Literature

9. Great American Short Stories

10. Great Modern European Stories

11. New Stories from the Twilight Zone

12. Records:

    "Tell-Tale Heart and Annabel Lee and Silence"
    "Understanding and Appreciation of the Short Story"

13. Filmstrips:

    Edgar Allan Poe
    The Works of Poe: Tell-Tale Heart
    The Pit and the Pendulum
    That Strange Mr. Poe

14. A-V office films:

    Symbolism in Literature--Tell-Tale Heart (#8-517, 15½ min.)
    Cask of Amontillado (#8-582, 15 min.)
    The Signalman (#8-460, 15 min.)
    The Purse (#8-698, 12 min.)
    The Day That Sang and Cried (#12-831, 28 min.)

SUGGESTIONS:

1. The time spent on this area should be one and a half weeks, depending upon the amount of composition and language correlated with the literature.

2. There are many approaches to the study of the short story. Whichever approach is used, teachers should constantly stress reading for enjoyment and appreciation. One might begin with the reading aloud of a short exciting story. Following this, it is suggested that teachers review the elements of the short story: 1) setting, 2) characters, 3) plot, 4) conflict, 5) action, 5) climax, 7) dialect, 8) dialogue, 9) flashback, 10) foreshadowing, 11) surprise ending, 12) theme, 13) symbolism, 14) point of view.

3. Prior to this grade level, students have been given instructions in two points of view, first and third persons. On the ninth grade level, the first person point of view is expanded to include the author as the major character and the author as a bystander or minor character.

4. Teachers should review three types of conflict: individuals vs. fellow human beings (or creatures), individuals vs. nature (environment), individual self conflict, individual vs. society.

5. Every effort should be made to provide a variety of short stories which will appeal to students with different interests. In addition, a balance should be maintained between the traditional and the modern short story.

6. There are numerous writing assignments that can be correlated with this literature unit. One area of emphasis is narrative writing. Discussions and explorations into the parts of narrative writing can lead to a specific assignment such as character study and/or dialogue developments. Some students may even want to rewrite or add to endings of various short stories. Many will be motivated enough to write their own short stories.

7. Oral Interpretation:

   a. Students could practice a short story and read it to the class. (This could introduce the unit.)
   b. After students have written a short story, other students will read four or five to the class. This will enable the author to be a listener.
   c. Students will present dialogues with definite dialects to the class.

8. Storytelling: Give a few facts to introduce the students to a situation, and they will finish the story for the class (after a short planning time).

9. Characterization: As a review for this unit, students will present characterizations to the class from short stories.

10. Pantomime: Two people portray the main characters and act out the conflict of the short story.

11. Discussion: Groups can use the stories in the unit and present to the class material on characters, plots, conflicts, etc.

12. The student acts as a psychiatrist assigned to examine the defendant in "The Tell-Tale Heart" and submits a report on the main character's competency to stand trial for murder. This can be either an oral or written activity.

13. The student writes an essay on the causes of changes (physical, mental, and emotional) which occur in people over an extended period of time. Ray Bradbury's "Dark They Were and Golden-Eyed" will be helpful as preparation for this assignment.

14. Write a continuation of a story such as "The Necklace." The student should keep the same point of view, plot line, and characterizations found in the original story. The assignment could be used for writing dialogue correctly.

15. Write an essay on the desire each person has to "belong." This assignment can be given after the student has read "The Wise and the Weak" by Phil Aponte.

16. Group discussion on television programs. After reading "The Prize of Peril," students can discuss some of the areas of TV programing which are satirized in the story.

17. The class is divided into two groups. Each group will alternate using the classroom and the resource center. This will occur for a cycle of six days. The work in the classroom focuses on narrative writing: dialogue, characterization, and plot. The ultimate goal may be an original short story. The work outside the classroom will focus on the reading of short stories from a controlled list. Students read several stories and take notes on them, paying attention to the elements of the short story. A test will be given each student on the stories he has read. Students are allowed to use their notes.

18. After they have finished their original short stories, students can be divided into groups of five. Each group member reads all stories for that group. Each group chooses one story to be read to the class. Perhaps one story can be chosen from the "finalists" as the class story. As many stories as possible should be displayed within the classroom.

19. To show importance of symbolism in some short stories, students could read Poe's "The Tell-Tale Heart." The film Symbolism in Literature is excellent for this activity. If "Pride of Seven" is read, students should be able to pick out examples of symbolism to show an understanding of this term.

20. For practice in writing dialogue, students can rework a brief conversation that has not been paragraphed or punctuated correctly. In addition, students could write conversations involving two characters. Opening lines can be suggested such as the following:

    a. "What time is it?" shouted Louise.
    b. "I don't care if your father is the manager of this store! I saw you take that watch."
    c. "Do you have any last request?"

21. Students should find several examples of irony in "The Prize of Peril."

22. The film The Purse could be used as an example of a non-print short story. It also could be used to allow students to write plausible endings to the story.

23. The film The Signalman could be used for a study of characterization, suspense, and setting. It also deals with premonition or "pre-vision."

24. Five or six students could work together to write a short story. The subject matter or story line is chosen by the teacher or group. The time limit and length of the story should be set at the beginning of the activity. Completed stories could be reproduced for other classmates, read aloud, or dramatically presented to classmates.

25. Writing original short stories. The following are some short story "skeletons." Students may choose from these to build their stories.

    a. Four figures walked onto the field. They carried a large wooden box. They put the box down. The people waited.
    b. It was a dark night. Everything was quiet and still. Suddenly, there was a scream. It was silent again.
    c. It was a soft spring night. A boy sat on the front lawn. He was waiting for his father. The boy knew he would be punished.
    d. It was the night before the Freshman Dance. A girl hurries up the walk of her friend's house. She enters, and learns that her friend is not going to the dance because her parents could not buy her a new dress.
    e. The door opened very slowly. Everyone in the room was tense. It appeared in the doorway. It came in.
    f. The referee blew the whistle. Eleven players ran. The ball was kicked. The game had started.
    g. A girl walked in. She caught the attention of everyone. Quickly she crossed over and sat down. Her appearance took everyone by surprise.

CONCEPTS:
1. The novel is more complex than the short story.
2. The novel should be read for enjoyment and information and is usually too long to be read at one sitting.

SKILLS: The students should be able to:

1. summarize the main plot. (F)
2. identify sub plots. (F)
3. identify and differentiate between main characters and minor characters. (F)
4. define and use new words. (F)

(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Great Expectations
2. The Outsiders
3. Friday the Rabbi Slept Late
4. When the Legends Die
5. Lisa Bright and Dark
6. Incident at Hawk's Hill
7. Five Were Missing
8. Not Without Laughter
9. Swiftwater
10. Alas, Babylon
11. Winter Thunder (Insights)
12. Viva Chicano
13. Across Five Aprils
14. Bless the Beasts and Children
15. Dave's Song

16. The Day of the Drones

17. Four Novels for Adventure:

    Les Miserables
    Kidnapped
    Green Mansions

18. When Eight Bells Toll

19. Ice Station Zebra

20. Where Eagles Dare

21. Ordeal of Running Standing

22. Snowfire

23. A-V office films:

    Early Victorian England and Charles Dickens (#12-238, 30 min.)
    Great Expectations I (#16-236, 30 min.)
    Great Expectations II (#16-237, 30 min.)

24. Filmstrips:

    Around London with Charles Dickens
    Dickens
    Great Expectations
    Great Expectations (3 filmstrips, cassettes)
    Great Writers: Dickens
    The Victorian Age: Parts I and II

25. Tapes: (Cassette)

    "Dickens and Great Expectations"
    "Elie Wiesel: Mind of a Novelist"
    "Langston Hughes: The Social Poet"

SUGGESTIONS:

1. The time devoted to this area should be two and a half weeks, depending upon the amount of composition and language correlated with literature.

2. Before the novel is introduced, it is essential that the elements of the short story be reviewed: setting, characters, plot, conflict, action, climax, dialect, dialogue, flashback, foreshadowing, surprise ending, theme, symbolism, and point of view.

3. The novel or novels the teachers select for in-depth study should meet the following standards: qualities of enduring popularity, universality of themes, relevance for students, vocabulary appropriate for this grade level, challenging plot structure, and intricate development of major and minor characters.

4. Although the mechanical aspects of the novel are important, the teaching of them should not be so intensive as to obstruct the pleasure of reading. Because of the amount of time needed to study the novel, a variety of teaching techniques should be used.

5. In addition to the novel or novels used for concentrated study, teachers may assign other novels for individual or group reading and discussion.

6. There are numerous writing assignments that can be correlated with this literature unit. One area of emphasis in writing is personal/imaginative composition. Discussions and explorations into the parts of this type of writing can lead to a specific assignment such as a character study and/or dialogue development. Another type of writing is expository composition. Written reports and essay tests are examples of this type of writing which relate to the study of the novel.

7. Oral Presentation: Have students give oral presentations concerning the author, the era in which the novel was written, etc.

8. Storytelling: Present a condensed version to the class.

9. Pantomime: Dramatize the characters to the class by acting out peculiarities.

10. Oral Interpretation: Orally present to the class sections of dialogue. This can be done using a readers' theatre format.

11. Characterization:

    a. Students prepare and present characterizations of major characters to the class.
    b. Put the character in a new situation, but keep the traits developed in the original novel.

12. Dramatization: Either in a theatrical form or by role-playing, students will present scenes based on certain novels:

    a. Friday the Rabbi Slept Late - Put one of the characters on trial and develop a trial scene.
    b. The Outsiders - Have individual characters from each gang justify their actions and group to the class.

13. Discussion: Groups can use the stories in the unit and present to the class material on characters, plots, conflicts, etc. This may require a panel format or a type of symposium.

14. Students could be given the opportunity to choose one of several novels to read. Upon completion of the reading, they could then be placed in a small group with other students who had read the same novel, for a discussion. The discussion could be led by either a student or the teacher.

15. Teachers might offer students the opportunity to contract for a grade during the study of the novel. Students should be given a list of requirements for each grade (A, B, or C). These requirements should include reading or listening to the novel, participating in discussions, answering guide sheet questions, writing quizzes and tests, doing projects, and writing compositions on topics related to the novel.

LITERATURE ESSAYS/ARTICLES/SKETCHES

CONCEPTS: 1. Fact can be just as interesting as fiction

2. Nonfiction is informative and requires reading with perception.

SKILLS: The students should be able to:

1. differentiate between fact and opinion. (I/F)
2. write an essay or an article. (I/F)
3. recognize that there are biographical sketches and character sketches. (I/F)
4. recognize the author's purpose. (I/F)
5. define and use new words. (F)

INSTRUCTIONAL MATERIALS:

1. Adventures in Reading (Laureate)
2. Insights: Themes in Literature
3. Introduction to Nonfiction
4. Vanguard
5. Man in the Expository Mode 3
6. Values in Literature
7. Counterpoint in Literature
8. Composition: Models and Exercises - 9
9. Black Boy
10. Brian Piccolo
11. Night
12. I Am Third
13. Death Be Not Proud
14. My Lord, What a Morning
15. Native Voices

ESSAYS/ARTICLES/SKETCHES

16. Autobiography of Miss Jane Pittman

17. The Raft

18. Ordeal of Running Standing

19. Records:

"Many Voices: Adventures in Reading"
"Heritage U.S.A. - Documents and Speeches"

20. A-V office films:

Lindberg vs. the Atlantic (#12-511, 25 min.)
Pavement (#4-182, 8½ min.)
Waters of Yosemite (#4-438, 10 min.)
The Purse (#8-698, 12 min.)
Fire (#4-425, 10 min.)
The Day That Sang and Cried (#12-831, 28 min.)

21. Filmstrips:

Rush Toward Freedom
They Have Overcome
Thoreau on the River: Perspectives of Change
What Is Prejudice?

SUGGESTIONS:

1. The time devoted to this area should be two weeks, depending upon the amount of composition and language correlated with the literature.

2. Teachers should concern themselves with the distinguishing marks of nonfiction:

Nonfiction is concerned with fact.
Nonfiction often involves information or comment.
Nonfiction is a portrayal of real persons who should be referred to as persons, not characters.
Nonfiction contains the elements of the "story" but teachers tend to confuse students by referring to articles or essays as stories.

3. Although the essay is stressed at the ninth grade, teachers should point out other types of nonfiction such as biographical sketches, editorials, and articles. Students should be aware of sources of literature such as newspapers and magazines in their homes.

4. In all areas of nonfiction it is important that teachers point out the necessity for reading with discernment. Good examples for such reading are the articles on the editorial page of any newspaper or magazine.

5. The nonfiction study suggests many good topics for expository writing. An excellent idea would be to develop a short unit on the newspaper and correlate the writing with this study.

6. Oral Presentation: Report to the class about material read in any form. Any materials or properties that can be brought in should be used to augment the spoken information.

7. Discussion: Students may work in groups to present any information the teacher requests.

8. For a study of Charles Lindberg, students may select either "The Flight" (Insights) or "Lindberg" (Adventures in Reading). A third source of information is the film Lindberg vs. the Atlantic, which should be shown to all students. Students are asked to answer questions from a guide sheet using just the sources they read and viewed. This will point out to students how important it is to consult more than one source for information.

9. For examples of humorous selections, students should read "My Well-Balanced Life on a Wooden Leg" (Introduction to Nonfiction) and "The Tooth, the Whole Tooth, and Nothing But the Tooth" (Introduction to Nonfiction). Time should be devoted in each to having students point out how each author creates humor. Ask students how it is possible to treat humorously a serious or even tragic situation.

10. Students may have the idea that biography has to be about a famous person. To show that this is not true, have students read a selection about a comparatively unknown person. Some examples are as follows:

    a. "Death Be Not Proud" (excerpt - Introduction to Nonfiction)
    b. "The World at My Fingertips" (excerpt - Adventures in Reading)
    c. "Who Mourns for Herbie Wirth" (stencil - Reader's Digest)

11. Overcoming or coping with physical handicaps is often the focal point of biographies. Students may find reading such biographies interesting and rewarding. Some examples are as follows:

    a. "The World at My Fingertips" (Adventures in Reading)
    b. "My Well-Balanced Life on a Wooden Leg" (Introduction to Nonfiction)

c. "Lou Gehrig--An American Hero" (Insights)
d. "How I Learned to See" (Insights)

12. Several book-length biographies are available in ninth grade. Students should be encouraged to choose one to read and perhaps to report on. Other books of biography are available in the media center and resource center.

13. Students may enjoy writing and performing skits about famous people. The skits might be based on such TV programs as "Meet the Press," "Firing Line," or "Face the Nation." (Ideas for Teaching English, Ruth E. Reeves, chairperson.)

14. Students might contrast literary forms by writing a short story based on an essay.

15. Draw a person described in a biographical sketch. If possible, compare the drawing with a photograph of the person.

16. A thermofaxed copy of a magazine article, movie, play, or TV program review, book review, essay and autobiographical sketch could be taken from current periodicals and be put into a packet. Students then could be given a copy of the "Nonfiction Worksheet" for each of the above selections. The student could then record five statements of fact and five statements of opinion from each selection. This activity is designed to make the student aware of 1) the difference between fact and opinion and 2) the manner in which these items are written.

LITERATURE

DRAMA
(ONE ACT)

CONCEPTS:

1. Drama is to be read for enjoyment.
2. In plays the story is told entirely through the conversation and actions of the characters.
3. Reading drama requires special skills.

SKILLS:

The students should be able to:

1. differentiate between the following dramatic types: drama, melodrama, tragedy, farce, and comedy. (I/F)
2. demonstrate a knowledge of the elements of dramatic structure: exposition, complication, climax, and resolution. (I/F)
3. contrast the protagonist with the antagonist. (I/F)
4. define and use new words. (F)

(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Drama I
2. Adventures in Reading (Laureate)
3. Fifteen American One-Act Plays
4. Vanguard
5. Counterpoint in Literature
6. Currents in Drama
7. Close Up
8. Filmstrips:

   Producing a Play
   How to Read and Understand Drama

SUGGESTIONS:

1. The time spent on one-act plays should be one and a half weeks, depending upon the amount of composition and language correlated with the drama. If teachers desire to spend time on a longer modern/classical drama, this should be done during the "Optional Unit Time."

2. One way teachers might begin the study of drama is to present for discussion, questions such as: What is drama? How does it differ from other forms of literature? Is there a need for drama? It might be important to discuss the various types of drama: television play, stage play, and movie.

3. Students should be given an opportunity to participate in at least one oral presentation of a complete short drama. Emphasis should be placed on the dramatist's techniques including stage setting and character directions. Students should review the stage terms which are applicable to a particular type of drama.

4. Oral composition may be used instead of written composition. Students may present a report on some aspect of the unit or a speech which relates to some idea in drama.

5. Readers' Theatre: Assign parts and read aloud to the rest of the class, using the readers' theatre techniques.

6. Characterization: Study the major characters and present one to the class. This can also be done well in groups.

7. The following plays could be used as examples of types of drama:

   a. drama - "The Other Player" (Close-Up)
      "The Valiant" (Adventures in Reading)
      "Out of Control" (Vanguard)
   b. melodrama - "Heat Lightning (Close-Up)
   c. tragedy - "The Valiant" (Adventures in Reading)
      "The Ring of General Macias" (Close-Up)
      "The Dogs of War" (Close-Up)
   d. farce - "The Ugly Duckling (Drama I)
   e. comedy - "The Pen of My Aunt" (Close-Up)

8. Students could volunteer to participate actively in one-act plays. Later, they would choose their own play to present to the other members of the class. Those who don't volunteer will work on the reading and discussion of plays not chosen by any group.

9. Students present in parts certain sections of "The Valiant." This should be done to demonstrate what will be expected of any play group later on in the unit.

10. Students should read at least one play in common. The elements of dramatic structure should be emphasized: exposition, complication, climax, and resolution. It is also necessary that students understand the terms "protagonist" and "antagonist," and are able to contrast these characters.

11. The film The Purse could be used to show the elements of dramatic structure. It is an excellent example of drama and would serve as a starting point for the unit.

12. Small groups of students may enjoy creating and performing original plays. Responsibilities may be divided as follows: one director; two writers; one coordinator of lights and sound; one coordinator of props and setting. In addition, all students should have speaking parts. Plays may be video taped and presented to a larger audience.

13. Students might enjoy making posters depicting some of the action in a play they have read.

CONCEPTS:
1. Poetry is one way man expresses his emotions.
2. The conciseness of poetry is part of its beauty.
3. Poetry is written to be enjoyed and read aloud.

SKILLS: The students should be able to:

1. differentiate between internal rhyme and end rhyme. (F)
2. select examples of imagery. (F)
3. define and use new words. (F)

(Refer to the Scope and Sequence Chart for skills to introduce and maintain.)

INSTRUCTIONAL MATERIALS:

1. Adventures in Reading
2. Insights: Themes in Literature
3. Values in Literature
4. Currents in Poetry
5. Voices of Man: As I Grew Older
6. Voices of Man: Face to Face
7. Counterpoint
8. This Is Poetry
9. A-V office films:

   Pavement (#4-182, 8½ min.)
   Fire (#4-425, 10 min.)
   Waters of Yosemite (#4-438 10 min.)
   Poetry--So Many Kinds (#8-827, 14 min.)

10. Records:

    "Many Voices: Adventures in Reading"
    "Poet's Gold" - Vol. I and II
    "Anthology of Negro Poets in the U.S.A. - 200 Years"
    "Great American Poetry"

11. Filmstrips:

Black Poems, Black Images

SUGGESTIONS:

1. The time devoted to this area should be one and a half weeks depending upon the amount of composition and language correlated with poetry. Specific poems could be used to review figurative language and to reexamine the various forms of poetry. Teachers should be aware of the following poetic terms. These were taught previously and should be reinforced on this level:

alliteration	rhyme (internal)	imagery
metaphor	rhyme (end)	
simile	personification	
hyperbole	onomatopoeia	
rhythm	symbolism	

2. It is important that not too much time be devoted to this area of poetry. Instead, the enjoyment and appreciation of poetry should be stressed.

3. The study of popular song lyrics can be an effective way to capture the interest and imagination of ninth grade students.

4. Choral reading can be an effective tool in the teaching of poetry.

5. Students may be asked to bring to class examples of poems containing figurative language. These can be read aloud to the class.

6. Poems or figurative language could be expressed through the construction of a montage.

7. Select a picture from a magazine, newspaper, pamphlet. Project yourself into the picture. In two or three stanzas relate your response to the picture.

8. Have students use advertising in newspapers or magazines to find examples of poetic terms. They should cut out examples, label, and make a booklet of poetic terms.

9. Students may enjoy writing and performing plays based on poetry.

10. Students can create poems by combining words and phrases taken from various sources.

11. Students may wish to tape an oral interpretation of a poem and to provide appropriate background music or sound effects.

12. A narrative poem might be divided in parts for choral reading.

13. After reviewing the poetic terms alliteration, metaphor, simile, onomatopoeia and hyperbole, students could be asked to write original examples of each of these. These examples could then be used as identification items in a written quiz or oral discussion where these examples could be labeled. One other approach that could be used would be to have students work in pairs to construct the examples.

OPTIONAL UNIT — GRADE NINE — BODY LANGUAGE

SKILLS: Students should be able to demonstrate:

1. that body language is a form of nonverbal communication.
2. the importance of gestures in the communication process.
3. that some basic messages can be communicated through various bodily movements and positions.

INSTRUCTIONAL MATERIALS:

1. Body Language (Chapters 1, 3, 4, 8; pp. 111-117, 9)
2. Filmstrips:

   Kinesics - Understanding Body Language
   Proxemics - Space in Human Perspectives

SUGGESTIONS:

1. If the book listed above is used for this unit, it is advisable to use only the chapters and pages listed. A complete, in-depth study of the subject or book is not suggested at this grade level.
2. One good way to approach this subject is to use pictures from newspapers or magazines that depict examples of body language or gestures being used.
3. TRANSLATE INTO BODY ENGLISH

   Try some body English of your own. Place two chairs side-by-side at the front of the room. Two volunteers from the class seat themselves in the chairs. Next, as each sentence below is read, both volunteers translate the sentence into body English. Assume that both persons are listening to the conversation of a third person. Following each dual translation, discuss with your classmates (1) the differences, if any, between the two translations, and (2) other possible translations which should be demonstrated. The two actors should hold their poses while each discussion is in progress.

   a. "I'm absolutely fascinated by what you are saying."
   b. "What you are saying is in poor taste and embarrasses me."
   c. "Talk all you want, but my mind is made up."
   d. "I'm open to suggestion."
   e. "You're boring me."
   f. "What do you mean, saying a thing like that about me?"
   g. "Finish what you have to say. I have another appointment."
   h. A sentence of your own choice.

4. BODY LANGUAGE

With a classmate, go to the front of the room and present a tableau (no words or motion) that, if photographed or drawn, would be appropriate cartoon for your choice of one of the captions printed below. You and your partner should spend a couple of minutes talking about your roles, planning poses, and so forth, before performing.

a. "Don't interrupt me when I'm interrupting you!"
b. "Sometimes I feel as though you're deliberately ignoring me."
c. "Good news, son! I found a college willing to accept you!"
d. "Well, I'm the football coach--and I say that there will be no meetings of Women's Liberation in my locker room!"
e. "Doctor, you've got to help me. Everywhere I go, people seem to put me down with body language."
f. A caption of your own choice.

SKILLS: Students should be able to:

1. compare what they have read with their own lives and experiences.
2. describe people and societies encountered in reading.

INSTRUCTIONAL MATERIALS:

1. Books used for this unit may be found in the ERC or in the media center. It is understood that all books selected would represent a variety of readability levels. Teachers or other staff members should have read all the books used, and the titles should be cleared with the department chairperson.

SUGGESTIONS:

1. One way to approach this unit is to introduce the program to the students a week before they begin it. This enables the students to begin reading their books before the actual class time is set aside for it. Students select their own books from a wide list or from five or six preselected novels. Books could be divided into thematic classifications: mystery, ecology, sports, romance, adventure, nonfiction.
2. Teachers may want to have individual or group conferences with the students at the conclusion of each book. Poor reader expectations would differ from those of the excellent reader.
3. Teachers may want to evaluate the unit through the oral conference, written reactions to questions about each book, or number of books read according to students' abilities and difficulty and length of the books.

OPTIONAL UNIT MASS MEDIA

SKILLS: Students should be able to:

1. explain the importance of mass media.
2. read, view, and listen selectively.
3. explain the functions of the media in our society.

INSTRUCTIONAL MATERIALS:

1. English - 9
2. Newspaper Workshop: Understanding Your Newspaper
3. Macmillan - 9
4. The Language of Man - Book 3
5. Filmstrips:

   News Writing
   The Newspaper in America
   Tips on Writing the News Story

SUGGESTIONS:

1. The instructional materials relate primarily to the newspaper media, because of a lack of materials in the system for other types of media such as television, movies, radio, and magazines. These areas will have to be expanded throughout the year.

OPTIONAL UNIT THREE-FIVE ACT PLAY

SKILLS: Students should be able to:

1. gain skill in reading and interpreting long words of drama.
2. describe how changes in ideas and characters become apparent through dialogue and action in a play.
3. explain various dramatic techniques.

INSTRUCTIONAL MATERIALS:

1. Romeo and Juliet (paperback, Values in Literature, Adventures in Reading)
2. Merchant of Venice (paperback)
3. English - 9 (Chapter 21 - "Elizabethan Grammar")
4. Currents in Drama
5. Twelve Angry Men (reprint)
6. Requiem for a Heavyweight (Voices of Man: Face to Face)
7. Tragedy in a Temporary Town (Voices of Man: As I Grew Older)
8. Thunder on Sycamore Street (Close-Up)
9. West Side Story (paperback)
10. Miracle Worker
11. Model of Globe Theater
12. A-V office films:

    William Shakespeare (#12-230, 25 min.)
    Shylock (#12-474, 30 min.)

13. Records:

    "Merchant of Venice"
    "Understanding and Appreciation of Shakespeare"

14. Filmstrips:

    Great Writers: Shakespeare
    The Merchant of Venice
    Romeo and Juliet
    Shakespeare
    Shakespeare's Stratford
    Shakespeare's Theater

15. Tapes:

The Merchant of Venice (5 tapes - A-V office)

SUGGESTIONS:

1. It should be pointed out to the student that a three-five act play achieves breadth and richness that a short play does not.

2. The ability to visualize is most important in the enjoyment of drama. Plays are meant to be seen as well as heard. The Shakespearean audience had to rely on visualization because of the minimum amount of scenery used.

3. An activity that may be used would be to have the student select an excerpt from a Shakespearean play and rewrite it in the teenager's vernacular.